

EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

#673 / SEP 11 - 17, 2008
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VUEWEEKLY



SAW in the City

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BOY, DID YOU TELL US!
[PAGE 20]

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Special Events and Programs

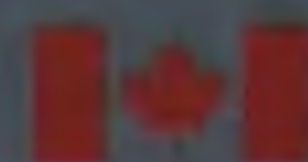
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| Sept 12 | Transit Centennial Week Launch - City Hall |
| Sept 12 | Concert on the Square featuring Shout Out Out Out |
| Sept 13, 14 & 20 | Centennial Historical Tours and Brill Trolley Tours |
| Sept 13, 14 & 20 | High Level Streetcar Tours - Edmonton Radial Railway Society |
| Sept 14 | Family concert on the Square featuring Le Fuzz and Ayla Brook |
| Sept 13 & 20 | Entertainment on the Square - Street performers |
| Sept 19 | Rapid Fire Theatre presents "Kiss My Bus" |
| Sept 20 | Ferrier Garage and DL MacDonald LRT Garage tours |
| Sept 20 | Movies on the Square |

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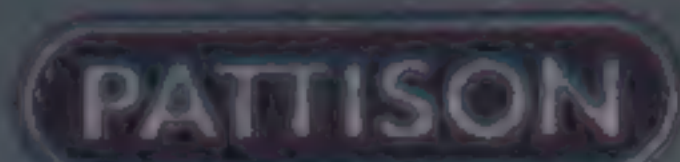
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VUE WEEKLY

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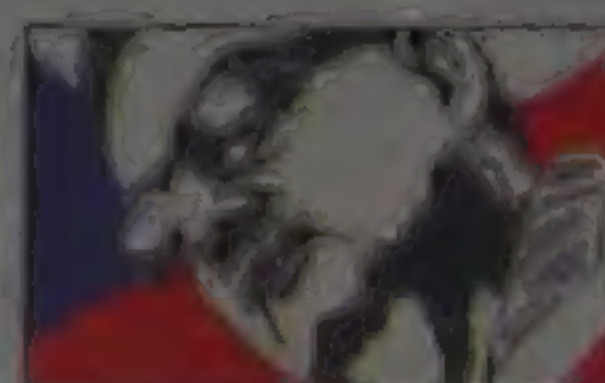


SEX IN THE CITY

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It seems that, despite talk that we've become numb to the ever increasing explicitness when it comes to sex, it turns out that there's still plenty of interest in what's going on between the sheets right here in Edmonton.

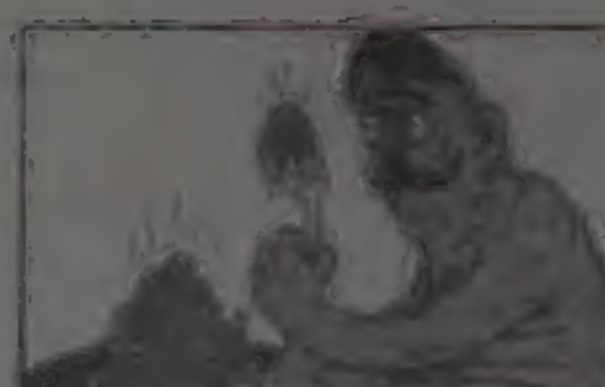
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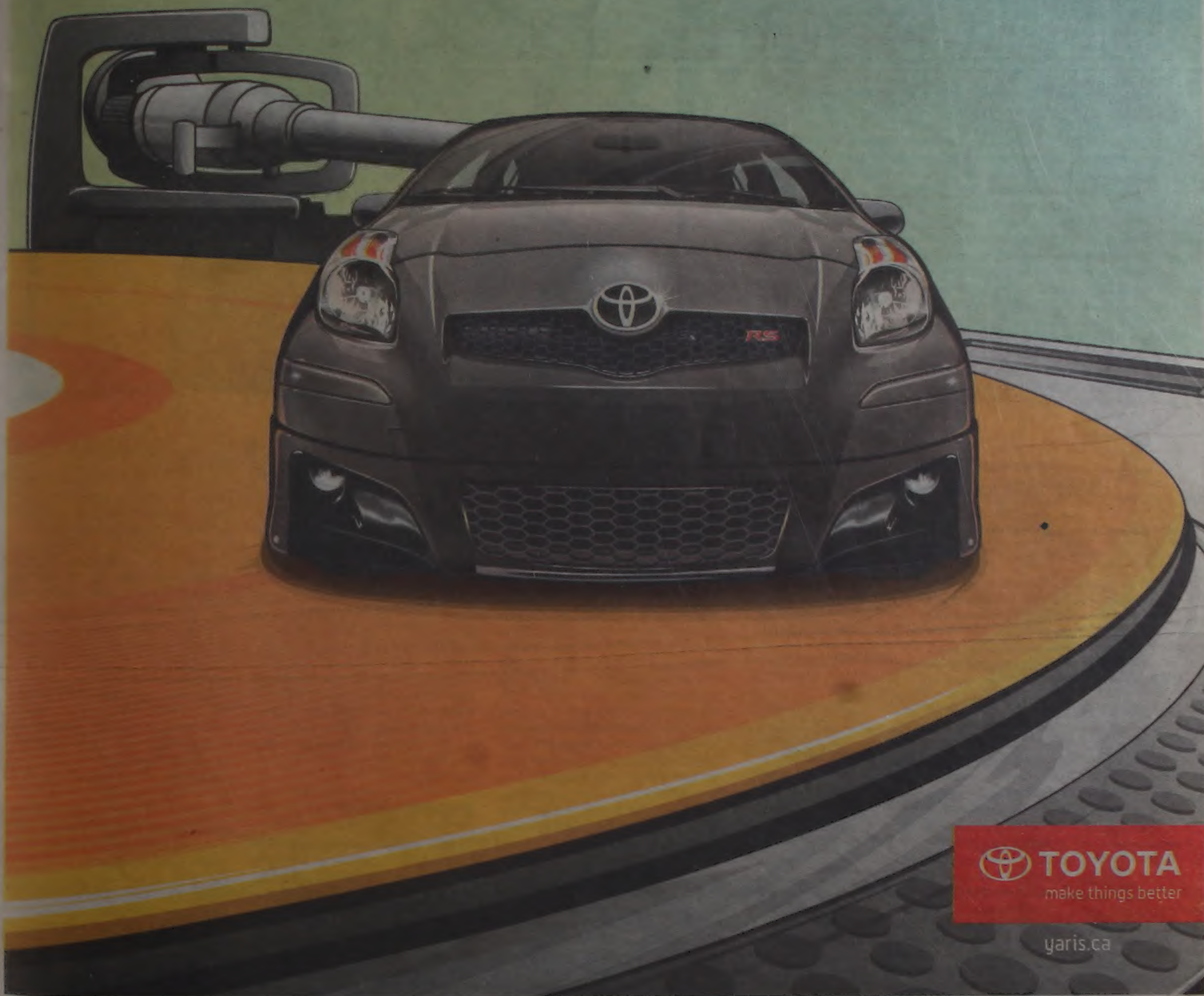
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May day for democracy

SCOTT HARRIS / scott@vueweekly.com

In a 2008 federal election which has stumbled embarrassingly out of the blocks in its opening days—with cheap and disingenuous attack ads, an “error” somehow resulting in a pooping puffin and a Liberal candidate predictably fulfilling the election equivalent of Godwin’s Law by being the first to invoke Hitler’s name—it was the decision to exclude Green Leader Elizabeth May from the televised leaders’ debates that has rightfully attracted the most outrage across the country.

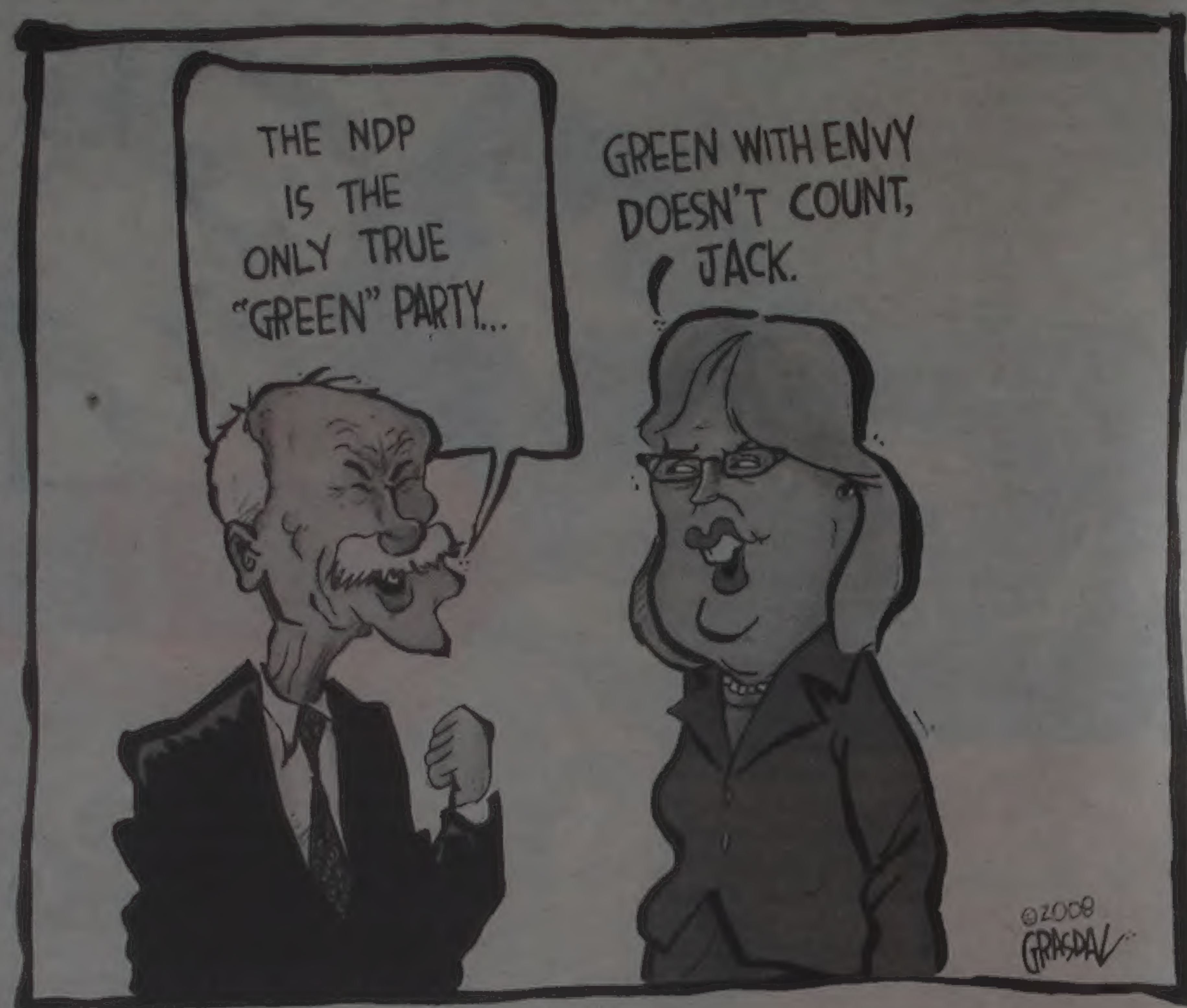
The network consortium—made up of the CBC, Radio-Canada, CTV, Global and TVA—which unilaterally sets the shifting rules for which parties it deems worthy to participate in the English and French debates announced Sep 8 that the Greens would once again be shut out, explaining that “three parties opposed its inclusion.”

It was confirmed that both the Conservatives and NDP had threatened to boycott the debates if May was allowed to participate. While both Harper and Layton initially attempted to at once defend their stance and, in a game of hot-potato, shift blame for the decision back to the consortium, their stance was seen as a blatantly hypocritical and overtly political move intended only to benefit their respective parties.

It’s hard to know just what part of the debacle to be outraged by first: the fact that a private consortium of broadcasters gets to decide who is allowed to participate in a debate intended to inform Canadian voters, the fact that a couple of political parties were almost able to exercise a veto over the legitimate participation of another party or that the consortium didn’t just call Harper and Layton’s bluff and tell them to enjoy their non-participation.

It was clear from everything from polls to common sense to public outcry that May should be allowed to participate in the debates. The Sep 10 reversal from both Layton and Harper, who now say they won’t boycott the debate if May is allowed in, puts the ball back in the consortium’s court, and looks likely to finally clear the way for May to participate.

It would seem as though there are moves so insulting by even the pathetically low standards of democratic notions held by Canadians that they can be roused from their slumber and actually impact their political leaders. This election just got a whole lot better. ▀



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MAIL LETTERS

NOW WHO'S EMBARRASSED?

It wasn't so long ago that we understood why Americans, embarrassed by a government that did not represent them, were moving up here in droves. Now we are getting a chance to realize how they actually feel ("Blinded by the right," Aug 21 - Aug 27, 2008).

I feel both embarrassed and betrayed by a government that adopts only the failed policies of our neighbour, even after that neighbour is looking for ways to rescind them. Even though I did not vote for this government, I still expected, based on past experience, that any Canadian party would still conduct itself morally. I was wrong.

Clement's obvious incompetence is criminal. I could accept his dismissal of harm reduction if he seemed to know what he was talking about. However, he prefers to talk rather than to learn. Vancouver's Insite and other such facilities no more encourage drug use than medics encourage battlefield injuries. We might not like drug abuse or war but we still should have the compassion to tend to the wounds. Clement would rather have us withhold assistance.

It is clear that neither the World Health Organization, the Canadian Medical Association or scientific research

carry any weight with the health minister, and sadly enough it is part of a pattern with these Conservatives (and I say these because I am sure there are plenty of Conservative-supporting people who are as dumbfounded by their actions as I am). This government has an agenda, and that agenda does not represent the people. Every poll has shown overwhelming support for harm reduction in Canada, every bit of research regarding Insite has recommended expansion, and none of it seems to register. Just for the record, the Liberals (though a little more responsive to evidence) were equally misguided in the drug wars, but at least they had the sense to keep their mouths shut in public.

PAUL BERGEN

NEVER MIND THE FACTS

Tony Clement is a vile monster who campaigns on the backs of sick and dying people in order to pander to the Tories' mean-spirited, myopic, punishment-happy voter base ("Blinded by the right," Aug 21 - Aug 27, 2008).

Never mind that junk food kills many times more Canadians than all illegal drugs combined, and that alcohol and tobacco kill in similar numbers.

Ignore the fact that it is the prohibitionist mindset of punishment-happy sickos like Harper and Clement that caused this mess in the first place.

Forget that there are only enough treatment beds for a tiny fraction of the

people afflicted.

Forget that the laws around drugs in Canada are arbitrary, hypocritical, counterproductive and serve only to subsidize gangsters, lawyers, cops and jailers.

Never mind that—no matter what Clement says—harm reduction is a proven success, and that the US-style drug laws offered by the Tories are failing everywhere it has been used.

Never mind that it costs far more lives and money to approach the problem with "zero-tolerance" than with some compassion and pragmatism.

It is monstrous people like Harper and Clement that are keeping this country from moving forward with a sensible and affordable drug policy. They are the problem, not the solution.

RUSSELL BARTHS

Vue Weekly welcomes reader response, whether critical or complimentary. Send your opinion by mail (Vue Weekly, 10303 - 108 Street, Edmonton AB T5J 1L7), by fax (780.426.2889) or by email (letters@vueweekly.com). Preference is given to feedback about articles in Vue Weekly. We reserve the right to edit for length and clarity.

CORRECTION

Last week's article "Canadian government disappoints on HIV/AIDS," stated that federal cuts would mean \$500 000 less for HIV/AIDS programs in Alberta. The figure should have read \$50 000. *Vue* apologizes for the error.

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La lucha continúa

Thirty-five years later, a new generation of Chilean-Canadians works to remember the Pinochet coup of September 11, 1973

SCOTT HARRIS / scott@vuwweekly.com

The sign outside downtown Edmonton's Ukrainian Centre reads, in simple black letters, *Viva Allende*.

Inside, the smell of empanadas from the basement kitchen entices you as you enter. Faint strains of classical guitar coming from up the stairs mingle with the conversations, mostly in Spanish, of the small groups huddled together in the lobby.

The walls of the cavernous main hall are draped in red banners and lined with faded photographs, yellowing newspapers and boldly coloured posters—many bearing the visage of a bespectacled, moustachioed man, others eerie rows of small black and white photos of young men and women. A series of speeches have just concluded, and in the basement a documentary is about to begin.

For Vlad Gomez, this Sunday afternoon is a familiar scene, one that brings back a flood of his earliest childhood memories of growing up in Edmonton.

COMMEMORATION

THU, SEP 11 (7 PM)

**ONCE DE SEPTIEMBRE:
CHILE'S SEPTEMBER 11**

FEATURING: VOCES DEL EXILIO PRESENTATION BY LITZY BAEZA, THE UNMARKED GRAVE ART EXHIBIT BY GABRIELA ROSENDE, SCREENING OF THE FILM *EL 11* BY SERGIO OLIVARES, MUSIC BY THE PEOPLE'S PORTS

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ADMISSION BY DONATION

"That's what I remember being a part of—even at five, six years old—going to all of these things with my family and my Dad," Gomez, now 34, recalls. "The different organizations he'd work with, the marches. That's what the '80s was, a lot of education."

One event in particular, from the mid-'80s, comes to his mind, when a young woman who had survived being set on fire for her participation in a pro-democracy demonstration visited the city to share her story.

"I just remember when she walked in, there was a room full of people, and people just started weeping."

Such intense recollections are familiar to many in the hall, members of Edmonton's Chilean community who came to the city as exiles and refugees over three decades ago in the years following the September 11, 1973 coup in Chile which ended the three-year-old Popular Unity government of Salvador Allende and ushered in 17 years of brutal military dictatorship under General Augusto Pinochet.

As the first democratically elected Marxist in the Western Hemisphere, Allende's moves towards socialism in Chile—including nationalization of key industries and the aggressive

imple-mentation of social programs to benefit the country's impoverished majority—drew the ire of both conservative elements of Chilean society and the Nixon administration, which for years was active in the destabilization of Allende's government and gave support to the military coup.

In the years that followed, Pinochet implemented a severe program of neoliberal economic policies, and the dictatorship was responsible for the systematic violation of civil liberties and human rights, including the banning of political parties and widespread torture, assassinations and "disappearances" of political opponents. A report released in 1991, the year after Chile finally returned to a civilian government, estimates that 2300 Chileans were killed and some 30 000 tortured during Pinochet's 17-year reign.

LIKE GOMEZ, Sandra Azocar's youth in Edmonton was dominated by the tragic events of her homeland.

"We grew up around political meetings, we grew up around cultural events, we grew up around these types of events," Azocar says. "We didn't have a childhood per se; everything we did was so we could support the cause in Chile, all our activities were always around that theme. We never had camping trips or anything like that. And it's not a bad thing, we're not bitter about that, because it made us who we are today."

"But this is why we call ourselves a lost generation," she continues, "because we really had no time to grow up. We were kids one day and then we were exiles the next day and that's it—there was no in-between."

While their stories are unique—Azocar was a young schoolgirl on that Tuesday morning and she can still recall bombs falling on a government-run radio station just blocks from her family's home in Santiago, while Gomez was born after the coup—they, and the families of many of their contemporaries, shared a similar path to Edmonton.

Their fathers were among the tens

of thousands of students, workers, trade unionists and Allende supporters detained by the military in the days and weeks following the coup, which saw the Moneda, the presidential palace, bombed by the air force in an attack that also resulted in Allende's death. An estimated 40 000 Chileans were rounded up in the days following the coup and held in Santiago's national soccer stadium.

Azocar's father never returned from work on September 11, and she didn't see him until a year later, when her family was able to visit him in Chacavuco, a concentration camp for political prisoners in northern Chile. Gomez's father—a member of the Communist Party—was also detained.

In 1974, both men were among the thousands exiled to neighbouring Argentina, and were joined later in the refugee camp outside of Buenos Aires by their wives and children. Both families spent a year in Argentina before being granted visas to come to Canada as refugees.

In the years following the coup, thousands of Chileans fleeing the political persecution of the Pinochet regime arrived in Edmonton, settling in neighbourhoods like Millwoods, Castledowns, Clareview and Beverly.

In the 1970s, there were few government or settlement agency programs for refugees, and many Chileans found the support they needed in the city's progressive community—the labour movement, the NDP and other socialist and solidarity groups.

Despite the roots that did grow in the community, most of those who came to Edmonton thought they would only be in Canada for a short time. Litzy Baeza, a 34-year-old whose family came to the city in 1975, conducted a series of interviews with Chilean refugees as part of the research for her Master's thesis on the experience of

Chilean exiles in Edmonton. She says the notion of imminent return informed how the city's Chilean community evolved in those early years.

"In the beginning everyone had their luggage packed. Everyone had the idea that they were just going to be here for a while and they were going to go back and continue with their struggles," Baeza explains. "So they never thought future-wise, they just did things for the moment and tried to build this community for the time being. That's how this ethnic community evolved—because they were very strongly trying to keep a national identity, trying to keep this culture of exile with them, always thinking that they would go back to Chile. Once they realized that they were here for the long haul, people started to then assimilate into Canadian culture."

WITH THE THOUGHT of immediate return fading as the dictatorship tightened its grip on power in Chile, the vibrant cultural and political community Gomez and Azocar recall so vividly evolved in Edmonton.

Education about human rights violations in Chile and solidarity efforts with those fighting the Pinochet regime continued throughout the '80s. As the community became more established, they began to provide support for new waves of political refugees coming to Canada from countries like El Salvador and Guatemala, which were facing dictatorships similar to the one in Chile. Chilean exiles also increasingly became involved in the same movements for social justice and human rights they had struggled for in Chile, becoming a key part of the labour movement and political left in Edmonton, all the while involving their children in their activities.

"One thing I learned is that it wasn't just about Chile," explains Gomez. "It was about the labour struggle here, and it was also about solidarity with Nicaragua and El Salvador. I learned that it wasn't just about my country and what happened there, it was all connected."

CONTINUES ON PAGE 14



El 11

As part of the *Once de Septiembre* commemoration, local filmmaker Sergio Olivares—who was born in Chile less than two months after the coup and exiled with his family to Canada—will be premiering his documentary short, *El 11*, which tells the story of the coup and the experience of the Chilean diaspora through the voices of the Edmonton exile community.

"My motivation was to help document the experience of the exiles here in Canada," Olivares explains. "My reality [as a child] was one where I was surrounded by amazing individuals that fought everyday for the struggles of human rights not only in Chile, but around the world. What they gave me was a moral compass with the ideology to respect humanity, to respect human rights and not just respect it but fight for it. My responsibility is to develop programming that helps teach the stories of those people."

Olivares began collecting footage for the film when he was 15, through his participation in the public access program *Nosotros*, which has been on the air in Edmonton since 1981, and currently runs on Shaw cable.

"*Nosotros* was a community program that came out because we needed to explain to the Latin American community and also Canadian community what happened to us," explains Medardo Azocar, a former millwright who fled Chile with his family (including daughter Sandra), and who has worked on *Nosotros* since its inception. "The program was to denounce a dictatorship, human rights violations and other things. And that's work that was needed."

Azocar is pleased that Olivares' involvement in the show has led to the documentary, and that he and others of his generation are using art and music to carry the memory of the coup and the exile community forward.

"I'm so proud of him. That's 100 per cent important because that history, we can't forget it. That history what happened to us, our children, our grandchildren—they have to remember what happened to their parents and to their grandparents. They continue going on, in culture, language and they remember what happened to us."

This American rage

Pioneering activist and author Sarah Schulman brings lessons from the AIDS crisis to Edmonton

TED KERN / ted@vancouvercity.com

Looking at the thick raspberry-hued building standing erect against the popsicle pink sky, one gets the sense that you are looking at it from across the street through teary, blurred eyes while waiting for a friend who is never going to arrive. Or maybe you're seeing it drunk while riding your bike just before you turn a corner. The human figures at the base of the building are just smudges of color, shadows. The lights burning in the windows look like personal heavens floating above desks and beds, or the beginnings of small fires. You are afraid to look away from the image, afraid that when you look back it will be gone. And you are right. It will be gone. It is gone.

The image—taken by photographer Nan Goldin—is the cover of author, intellectual and activist **Sarah Schulman's** novel *Rat Bohemia*, which was named by the Publishing Triangle as one of the 100 best gay and lesbian novels of all time. Both the photo and the novel are portraits of New York City's Lower East Side during a time that no longer exists, and of a place that can never be recreated. The

PREVIEW

MON, SEP 15 (7 PM)
THE CHILD BOOK LAUNCH

TUE, SEP 16 (7 PM)
UNITED IN ANGER: A HISTORY OF THE AIDS COALITION TO UNLEASH POWER

BOTH EVENTS: ROOM 150, TELUS CENTRE FOR PROFESSIONAL DEVELOPMENT, U OF A (111 ST & 67 AVE), FREE
WWW.USMSS.EDMONTON.CA

photo and the book are documents of loss, about AIDS and ultimately about the failures of the 20th century that continue to plague us today.

They are about the beginning of AIDS, of how America and later the world first reacted, and how the world has changed since then. They are, especially Schulman's novel, creative works that allow readers to understand the real links that exist between AIDS and gentrification, globalization, sexism, racism, classism and, as Schulman describes during a phone interview, "the hierarchy of how peo-

ple are treated." For Schulman, the photograph, which she describes as "gorgeous," is of a culture obliterated by AIDS and a reminder that, along with people like Goldin, she outlived the time to tell the story.

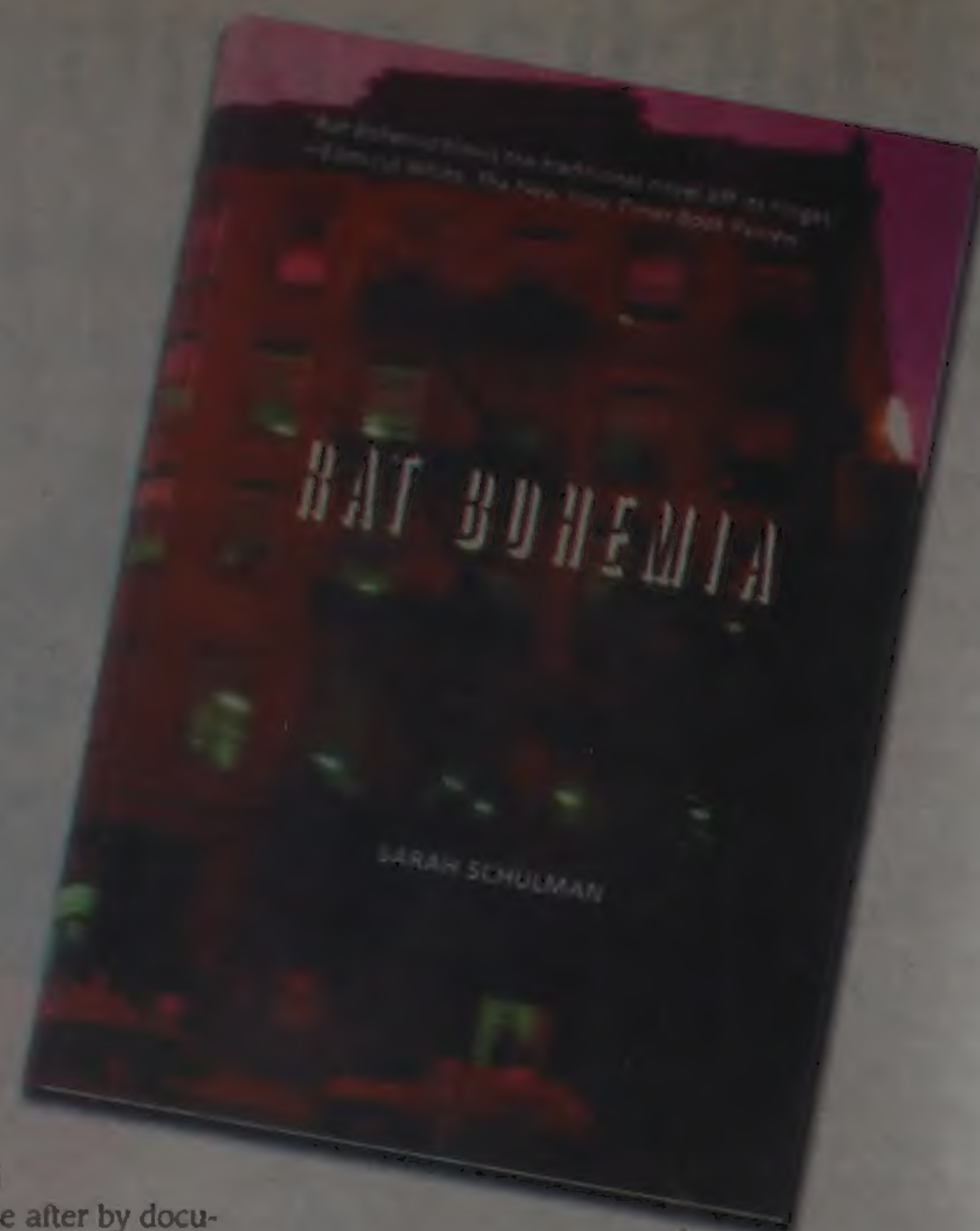
It's a story Schulman will be sharing with Edmontonians when she visits the U of A next week as part of the Institute of Sexual Minority Studies and Services' InsideOUT Speakers' Series to deliver a free public lecture on the early days of AIDS and the history of the AIDS Coalition to Unleash Power (ACT UP).

SCHULMAN HAS BEEN involved from the beginning.

"When I was in my early 20s," recalls Schulman, "I was the city hall reporter in New York just when the AIDS crisis was starting, when they were closing down the bathhouses, before people knew what was going on."

It was women like Schulman who, in the early days of AIDS, were part of a movement that saw friends taking care of and advocating for dying and sick friends because those whose job it was were to afraid to deal with AIDS.

At the same time, Schulman also helped herself, other survivors and those



who

came after by documenting the time. Her first-hand experience provided her with the human connection and knowledge to become the most eloquent and effective voice of the crisis. Her novel *People in Trouble* not only provided the uncredited backbone of the Broadway musical *Rent*, but was also the first piece of American literature to include a character living with HIV.

Though her work with ACT UP, her role as a founding member of both the Lesbian Avengers and MIX NYC—the New York Queer Experimental Festival—and through her dozen published works, Schulman has made a career out of working towards liberty and justice for all, notions she recognizes as classic American ideals in a country that has yet to fully recognize her contributions.

In addition to her speech, Schulman will be showing clips from a film she is making with MIX NYC co-founder and long-time collaborator Jim Hubbard. The film, largely based on her and Hubbard's ACT UP Oral History Project—which has been in the works since 2001—is an extensive collection of interviews with those involved from the beginning with ACT UP, which in the face of government inaction and a media that was too afraid to report the facts, harnessed the power of the media and introduced design, art and commerce as vital aspects of political interventions.

Watching the clips online (actup-oralhistory.org), one is hard pressed not to see ACT UP as the mother of modern activism. Interviews with

such movement luminaries as Jean Carmona, Douglas Crimp and the hilarious Maria Maggenti document how ACT UP brought activism into the post-modern world.

By deconstructing notions of spectators and active participants through activist spectacles that were at once emotionally intense, clever, media-grabbing and shaming, ACT UP was able to indirectly (though I am inclined to say directly) save millions of lives and improve the quality of life of millions more through their advocacy for faster drug trial times, price reduction on medication and the inclusion of women in the definition of those living with AIDS.

In the history of the AIDS struggle, says Schulman, she hopes today's activists can find inspiration to help them create new and more effective movements. She suggests that the departure point is seeing what the community needs, and from there "enjoying the beauty of simultaneity, allowing for critical mass, setting winnable goals, ensuring communication, having reasonable proposals, producing direct actions and allowing environments where people can act freely."

In addition to her lecture, Schulman will also be doing a public reading of her new novel, *The Child*, which explores teen sexuality, age of consent and human complexity. ▀

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Institute says cities could be turning asphalt into energy

BRYAN SAUNDERS / bryansaunders@vancouver.com

When talk first emerged about building a series of nuclear power plants in Alberta, a local blogger in favour of the plan made a harsh remark that also bore some truth. Even if one of the power plants had a meltdown, he said, the worst that could happen would be that Edmonton would be flattened to the ground by a nuclear explosion, and the city would be reduced to nothing more than a giant parking lot. In other words, he joked, it would look exactly as it does now.

Jokes aside, if new research from the Worcester Polytechnic Institute (WPI) in Massachusetts pans out, there might just be a silver lining to Edmonton's embarrassing asphalt surplus. According to Dr Rajib Mallick, an associate professor of Civil and Environmental Engineering at WPI who does research on the thermal properties of pavement, Albertans might be able to avoid building any more power plants because they've been standing right on top of a clean way of generating energy all along.

The solar energy absorbed by streets and parking lots, Mallick says, could not only prove to be a sustainable source of energy but could also reduce the heat island effect that is often encountered in larger cities.

"We'd been scratching our heads and thinking about how to reduce the urban heat island effect," Mallick explains. "In the meantime, a company called Novotech approached us and they said, 'Well, is it possible to look at the capture of solar energy from pavements?'"

The heat island effect, for the uninitiated, occurs when large areas covered in asphalt and concrete absorb heat from the sun's rays and then slowly release it back into the air throughout the day. As the experts from the Heat Island Group explain on their website, due to this phenomenon, urban areas often experience weather two to four degrees warmer than the surrounding countryside.

Due to this increase in temperature, heat-driven chemical reactions that take place in the atmosphere occur more readily, and noxious gases like nitrogen dioxide are produced as a result. The negative effect on air quality in and around urban areas is con-

NEWS ENERGY

siderable, and affected regions often see the incidence of respiratory illness increase as well.

At the same time, air-conditioning costs and electricity demands also go up, which puts a strain not only on the power grid but on the environment as well.

It's not just southern cities reeling from the effects anymore either. Slowly but surely, more northerly cities are starting to see the impacts as well. Even officials in Edmonton are starting to get worried about it, with local city planners recommending that the city take steps to reduce the heat-island effect in the downtown core.

However, municipalities are struggling to find effective ways of coping with the problem. In some cities, officials are painting roads and rooftops white or experimenting with other ways of making these surfaces more reflective. Other cities have resorted to planting thousands of trees in an attempt to shade the ground.

MALICK'S TEAM, however, has taken the completely opposite approach: they've actually been busy designing a pavement that absorbs as much solar energy as possible. The best pavement that they've come up with so far is made largely with the highly conductive rock quartzite. Applying a super absorbent coat of paint to the surface of the road helps too.

The next step, once the heat is captured in this special asphalt, involves transferring this heat from the pavement to a series of fluid-filled pipes that Mallick refers to as the heat-exchanger system. From there, the energy can be moved elsewhere and put to good use.

As Mallick points out, depending on how one decides to set up the heat-exchanger system, the energy absorbed by the blacktop can be used for all sorts of things such as generating electricity or heating and sterilizing water. It could even be used to melt snow and ice in the winter.

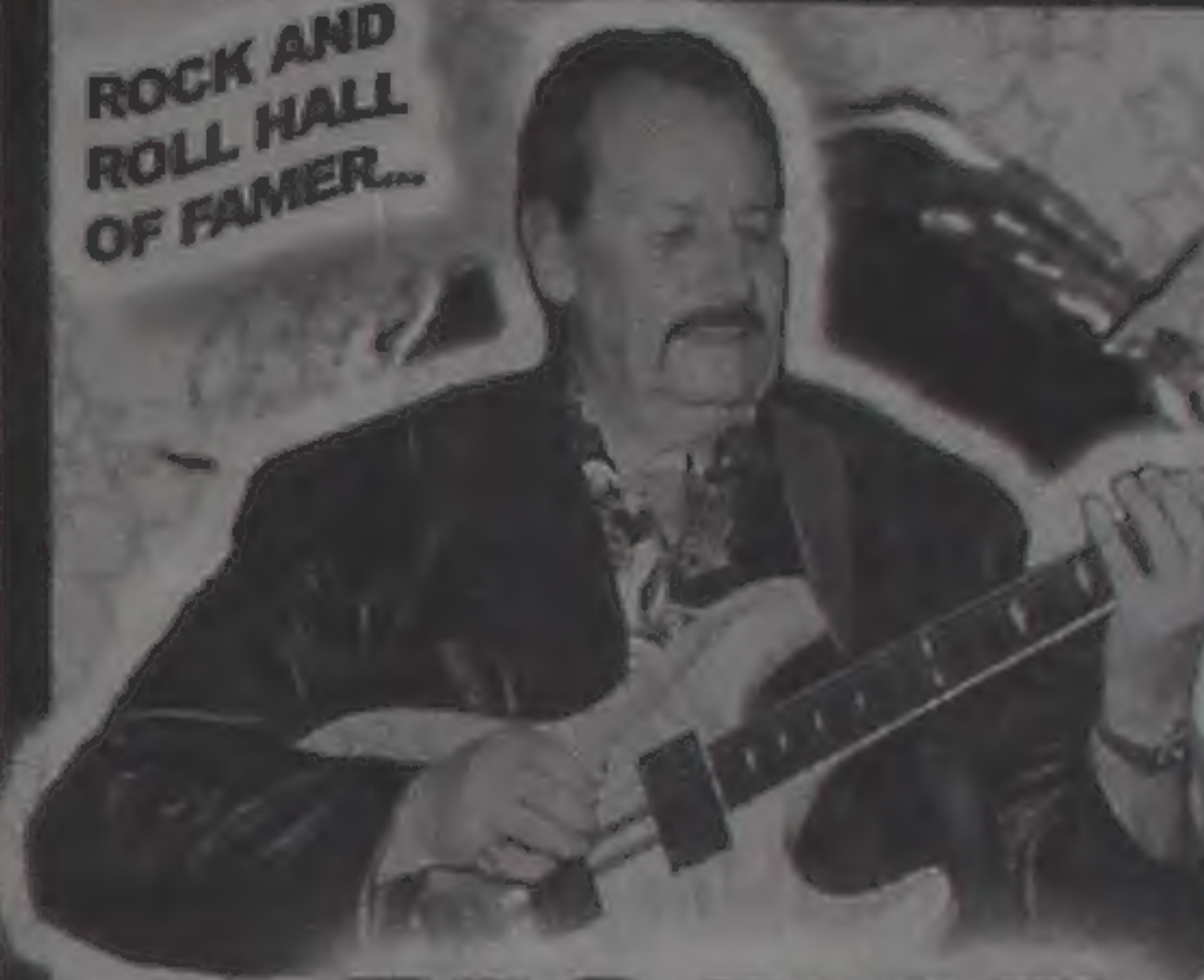
"There has actually been research

CONTINUES ON PAGE 14

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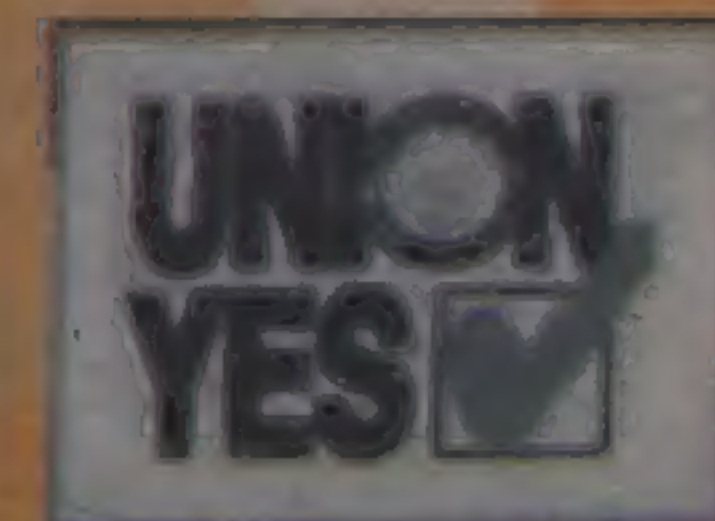
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Whose energy independence?

Tar sands are key to energy security plans in the US election, but federal parties ignore Canada's dependence on foreign oil

RICARDO ACUÑA / ualberta.ca/parkland

One of the ways in which the current US presidential election differs from the current Canadian federal election is that oil prices, energy independence and energy security are all critical campaign issues for the US.

Americans are upset about high prices at the pump, and they are clearly concerned about being so dependent on "volatile" countries in the Middle East and Venezuela for more than a quarter of their petroleum needs.

Both the Republicans and the Democrats have responded by making energy security and independence a key plank in their respective platforms, and senators Obama and McCain have gone out of their way to ensure they are addressing these issues in every speech.

The key issue they are addressing is the fact that the US currently imports more than 12 million barrels of oil per day, which represents almost 60 per cent of its annual consumption of oil. With a full-out war being waged in Iraq, another one possibly on the way in Iran and an unabashedly unfriendly government in Venezuela, Americans are rightly concerned about the security of their supply. Add to that the reality that terrorist attacks against oil company facilities throughout the Middle East and Africa have been on the rise, and you can gain an appreciation for their level of concern.

It is to that end that John McCain is promising that "in a world of hostile and unstable suppliers of oil, this nation will achieve strategic independence by 2025." Not to be outdone, Barack Obama is promising to "eliminate" the US's need

for Middle Eastern and Venezuelan oil "within 10 years."

Combined, the Persian Gulf and Venezuela account for just over 26 per cent of US oil imports. Both candidates are vowing to eliminate the need for these imports through some combination of conservation measures and the promotion of "alternative fuels." Obama includes a windfall profits tax in his plan, and McCain wants to end the current moratorium on drilling in the Outer Continental Shelf.

Contrary to popular belief, Canada imports substantial amounts of oil every year—about 40 per cent of all the oil we consume in Canada is imported.

Although their specific plans differ substantively, there can be no doubt that it is incredibly smart and strategic for them to be addressing these questions in such a high-profile way during this election.

These same issues, however, will receive no airtime or profile whatsoever during Canada's current federal election. Why would they?

CONTRARY TO POPULAR BELIEF, Canada imports substantial amounts of oil every year—about 40 per cent of all the oil we consume in Canada is imported. Breaking those numbers down regionally shows that Eastern Canada is dependent on imports for 90 per cent of its oil needs.

Of the almost 850 000 barrels that Canada imports each day, almost half comes from OPEC countries, including Algeria, Iraq and Saudi Arabia. In other words, we are almost twice as dependent on volatile countries for our imports as the United States. Despite that fact, not one of Canada's federal parties even mentions energy security on their websites or in their platforms.

If we as Canadians can understand why the US would want to eliminate the need for the 26 per cent of their imports that come from the Middle

East and Venezuela, why are we sitting back and doing nothing about the fact that more than 45 per cent of our imports come from similarly volatile countries?

Is it because of Alberta's tar sands, which are estimated to hold the world's second largest reserve of oil after Saudi Arabia?

The sad reality is that 75 per cent of tar sands oil is exported directly to the United States, meaning it is completely useless to most Canadians. That proportion will rise even further thanks to the five new pipelines being planned and developed to carry even more tar sands product to the United States.

Given that virtually all of the pipelines leaving Alberta flow south of the border, it's absurd to think that somehow the tar sands provide energy security and independence for Canada. In fact the opposite is true.

The United States National Energy Policy acknowledges explicitly that Alberta's tar sands are a cornerstone of US energy security. Both Obama's and McCain's energy security plans would fail miserably if they were not able to rely on growing and secure supplies from Alberta.

In other words, Alberta's tar sands are the key element in all of the US's explicitly articulated energy security and independence plans, yet they contribute nothing at all to Canada's own energy security. And given the resounding silence coming from Ottawa and the federal parties on this issue, it's clear that this situation will not change any time soon.

The bottom line is that if OPEC stopped exporting oil tomorrow, we in Canada would lose over 45 per cent of our oil imports and the United States would lose 26 per cent of theirs. Yet their political leaders are elaborating a plan to address this problem with our oil, and we are not.

As Canadians, it's incumbent upon us to demand that our political leaders pay at least as much attention to our energy security as the Americans are to their own. It is also critical that we demand an energy policy which ensures that Canadian oil is used to guarantee Canada's energy independence before it gets sent south to secure that of the Americans. Ignoring the problem will not make it go away, it will make it worse—especially given the continued growth in our oil exports. The federal election has just started. Now is the time to make this an issue. ▼

Ricardo Acuña is executive director of the Parkland Institute, a non-partisan public policy research institute housed at the University of Alberta.

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OPINION

DYER STRAIGHT

Gwynne Dyer
gdyer@vancouverweekly.com

Libya was the diplomatic crossroads of the planet last week, with Condoleezza Rice making the first visit by a US Secretary of State in 55 years (to discuss a deal involving payments to American victims of terrorist attacks allegedly sponsored by Libya), radical Bolivian president Evo Morales showing up (to beg for money or cheap oil), and Italy's Prime Minister Silvio Berlusconi arriving to promise Libya \$5 billion in compensation for the brutalities of Italian colonial rule. But the US Congress wasn't impressed.

On Sep 8 the Senate Foreign Relations Committee postponed hearings on the confirmation of Gene Cretz as the first US ambassador to Libya since 1972. What bothered the senators was Libya's delay in paying a promised \$1.8 billion in compensation to the families of 180 Americans who died when Pan Am Flight 103 was brought down by a terrorist bomb over Lockerbie in 1988, and of the American soldiers who were targeted in a 1986 attack on the West Berlin nightclub La Belle (one killed, scores injured).

Western intelligence services blamed both those attacks on Libya's leader, Colonel Moammar Gadhafi, and US aircraft bombed Libya after the 1986 attack, killing some 30 Libyans including Gad-

hafi's adopted daughter. Yet the evidence for Libyan involvement is distinctly shaky, and Libya never officially admitted its responsibility. Instead, it finally signed a "humanitarian" deal that gives the American families \$1.8 billion, but also includes an unstated amount for the Libyan victims of the American air attacks.

How very curious. The details of the deal have been deliberately left vague, and nobody will say where the money for the Libyan victims of US air strikes is coming from. If it is coming from the US government, that would be an interesting precedent. But everybody knows what is really at play here.

The United States worries about the security of its oil supplies and Libya produces oil, so Washington has been seeking a way to end its quarrel with Colonel Gadhafi for a long time. Gadhafi wanted that too, because the UN sanctions imposed at Washington's request were hurting his regime. But since neither government ever apologizes, it took a while.

Gadhafi's key move was to dismantle his fantasy "nuclear weapons programme"—he never really had more than bits and pieces—in 2003. This let President George W Bush claim that his "war on terror" was scaring the bad guys into behaving better, so the mood music improved immediately. Even before that, Libya sent a couple of low-level intelligence agents to face an international court over the Lockerbie bombing (one was acquitted, one was convicted, and

the Libyan regime was scarcely mentioned).

The final compensation deal was signed last month. Condoleezza Rice was in Libya last week partly to show that Gadhafi was no longer in the doghouse—and partly to ask where the money was. That is bothering the Senate Foreign Relations Committee, too, but they shouldn't worry. Libyan banks take more than a month to transfer even thousands of dollars abroad, let alone billions.

THE HISTORY behind Silvio Berlusconi's deal with Gadhafi is much clearer, and so are the motives behind it. Italy conquered Libya, formerly part of the Ottoman empire, in 1911, and ruled it until 1943. Tens of thousands of Libyans who resisted were killed, many more had their land confiscated and given to Italian settlers, and the country was run for Italy's benefit, not that of its own people. Italy owes—but why is it paying now, half a century later?

The answer is partly oil—a quarter of Italy's oil and a third of its gas come from Libya—but also illegal immigrants. Italy is the destination for a growing stream of economic migrants from Africa who use Libya as a jumping-off place for their trip across the Mediterranean, and Berlusconi needs Gadhafi's cooperation to stem the flow. So Libya gets \$5 billion of Italian money to compensate for all the wrongs of the colonial era (and Italy's compensation will come later, in apparently unrelated deals).

"It is my duty ... to express to you in the name of the Italian people our regret and apologies for the deep wounds that we have caused you," Berlusconi said in Benghazi, bowing symbolically before the son of the hero of the Libyan resistance, Omar Mukhtar. It's a generous apology, too: \$200 million a year on infrastructure projects for 25 years, and if Berlusconi's cronies in the Italian construction business get the contracts, what's the harm in that? But we will probably not see him making a similar apology in Mogadishu or Addis Ababa any time soon.

Libya got off lightly. Ethiopia, Somalia and Eritrea, Italy's other African colonies, suffered far more from its rule, and are owed far more in compensation. But they have no oil, they are not close to Italy, and they are not going to get it.

If you calculate the amount owed by other former colonial powers at the same per capita rate as Italy did for Libya—around \$1000 per head of the ex-colony's current population—then France owes Algeria \$30 billion, the United States owes the Philippines \$75 billion, and Great Britain owes India \$1.1 trillion. But the victims' heirs shouldn't spend their money until they actually have it in their hands, and they shouldn't hold their breaths while waiting. ▽

Gwynne Dyer is a London-based independent journalist whose articles are published in 45 countries. His column appears each week in Vue Weekly.

TOP 10 RINGTONES

- 1) Just Dance feat. Colby O'Donis
Lady GaGa
- 2) I Kissed A Girl
Katy Perry
- 3) When I Grow Up
The Pussycat Dolls
- 4) Disturbia
Rihanna
- 5) Dangerous feat. Akon
Kardinal Offishall
- 6) A Milli
Lil Wayne
- 7) Shake It
Metro Station
- 8) Lolli Lolli (Pop that body)
Three 6 Mafia
- 9) One
Metallica
- 10) Burnin' Up
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CONNIE HOWARD
health@vancouver.com

Two friends I'd noticed looking unusually tired after a couple of weeks at the cabin in early September last year—the ones who'd alerted me to an eastern approach to energizing depleted Qi and sexual energy—were away again, on the road this time, experiencing the Rockies in a don't-bother-knockin' van.

Our desire for intimacy, for skin-on-skin, breath-on-breath closeness, is hard-wired into us, built in for our survival and persistent at every stage of life. Its effects, of course, go far beyond procreation, affecting everything from our art to our health.

But though desire and sexuality are hard-wired and persistent, no pun intended, they're often fraught with all kinds of difficulty, sometimes becoming more a matter of wanting to want than actually wanting. Sex is, as David Schnarch, author of *The Passionate Marriage*, says, the crucible of our lives, that place where our lives and relationships and selves are heated, distilled, intensified and tested—all of which demands a certain level of well-being, courage and resilience.

But, despite the obstacles, it's a fire worth keeping stoked throughout life. Because engaging often and enthusiastically, besides adding a lot of fun to our

lives, is just simply good for us. It's one of life's little (or not so little) pleasures that won't leave us hung-over or feeling fat or worried about the state of our arteries or livers, and those of us unafraid of pursuing healthy pleasures and minimizing the unpleasant tend to live better and longer than those more driven and duty-bound.

And in a sweet little positive feedback cycle, the well-known benefits of a robust sex life—effects that include enhanced immune function, reduced risk of heart attack and stroke, oxytocin-induced pain relief and feel-good endorphins—also include increased testosterone production, which in addition to keeping our bones and muscles strong, keeps us going back for more.

But sex, besides returning good health, also requires good health as a prerequisite—good cardiovascular health and healthy energy levels for the physical act, and good psychological, emotional and relational health for positive expression of sexuality with a long-term partner.

There is of course the reality that sustaining anything over time, let alone something as complicated as sexual passion with a long-term partner, comes with obstacles. But with sexual activity clearly linked to significant and measurable physiological and emotional bonuses we have every reason to fight flagging interest.

FLAGGING INTEREST can be a symptom of everything from exhaustion, depression, boredom, anxiety and resentment to hor-

mone imbalance and less-than-prime cardiovascular health—some of which are easy enough to rectify, others not. It's not like we can easily and without repercussion leave toxic or exhausting partners or places of work, it's not like it's easy to balance kids and work and pleasure, it's not like antidepressants and other meds don't come with the potential to further dampen desire, it's not like we don't feel a little spent by the time the family has grown and we can retire, and it's not like Viagra is any kind of solution to problems of desire or limping relational or emotional health.

But address the obstacles we must, if we want to reap the benefits. Addressing our relational limps, staying physically active, getting enough rest, minimizing things that fuel depression, getting enough dietary cholesterol (essential for hormone production) and other nutrient-dense food for prime hormone and energy levels, supplementing and rebalancing those (bioidentically, of course) when they drop too low with time or illness or prolonged stress—whatever it is we need to make us feel sexy and energized and desirable and interested—are all worth the investment.

The shamelessly hedonistic in ways others may resent or condemn actually have it kind of right. Not to minimize the risks of careless hedonism (they're real, and can be devastating), but pleasure is a worthwhile pursuit at every stage of life, and sexual pleasure, no matter the obstacles, is perhaps the most persistent, rewarding and potent of all. ▼

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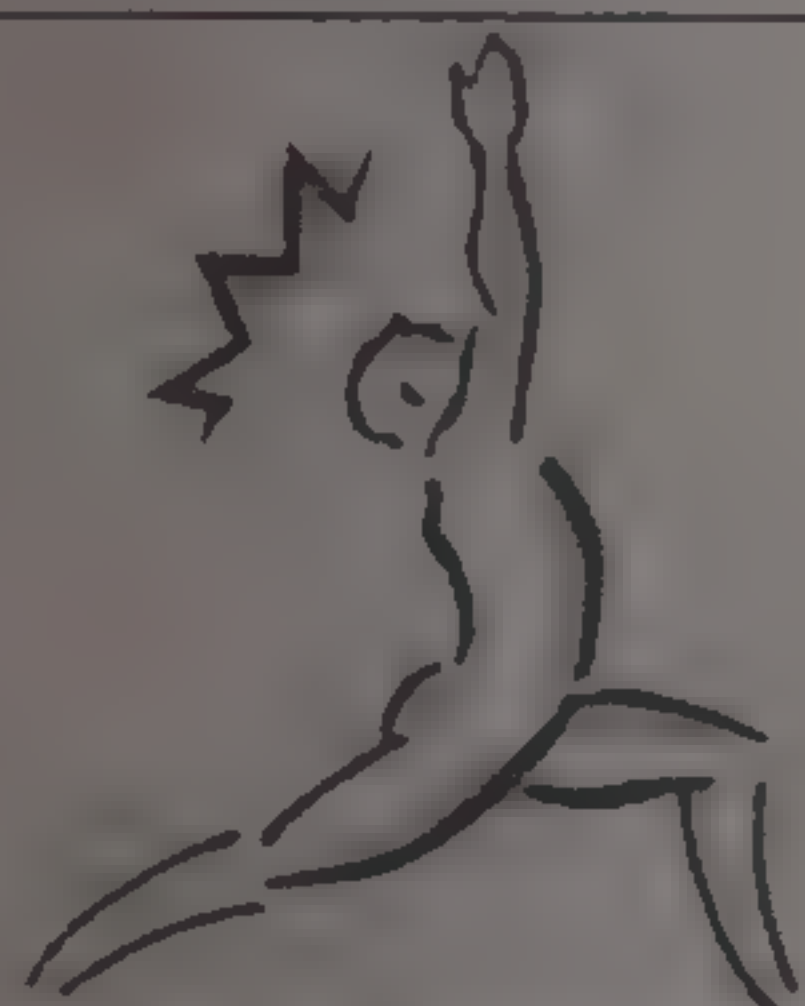
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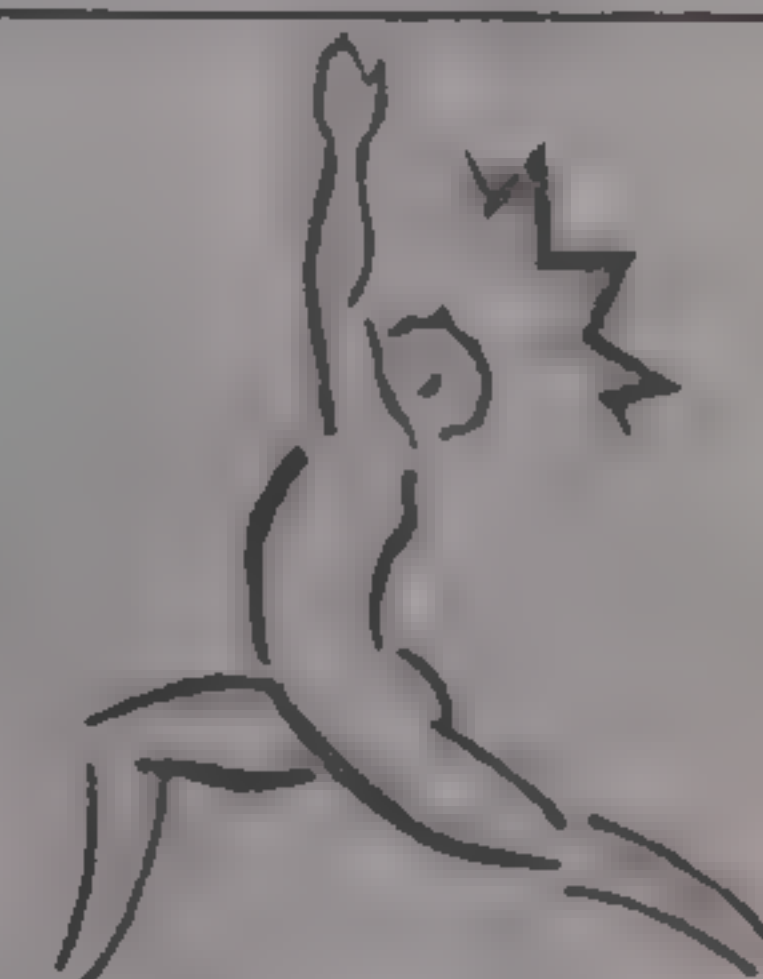
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Where's the romance?

GAMES

INFINITE LIVES

Toss the topic of "sex in videogames" around in your head for a while, and it's tough to avoid the conclusion that, man, it's a pretty terrible landscape. Jokey adolescent tittering, crude girl-getting, pneumatic cheesecake, testosteroidal beefcake, all refracted through a lens of violence and stridently heterosexual power fantasy.

Romance, though ... almost from the beginning, games have been stuffed start-screen to credit-crawl with tried-and-true storybook shit. Paragons of chastity (princesses or girlfriends) kidnapped by inhuman monsters and hidden away behind wave after wave of henchbeings, to be freed only after many screens' worth of righteous

stabbing, punching and shooting. What nerd of a certain age can ever forget the gripping opening sequence of 1987's *Double Dragon* in which girlfriend Marian gets gut-punched by thugs ... and in which we got our first, precious glimpse of digitized panties as the lead thug threw her over his shoulder, sack-o-potatoes-style? Classic!

Sappy storybook (especially in Japanese role-playing games) and dumb pulp fiction: dames in jeopardy, unrequited affection, yearning glances, desperate deathbed declarations of love as the universe gets sucked into some vortex or whatever ... this is human relationships in videogames. That is, if the love object is lucky enough to be actually alive; many's the wife or girlfriend who's had to give up the ghost in order to provide motivation to our hard-bitten heroes. Just once, I'd like to see a videogame character in a stable, mature relationship with a living, non-abducted, non-demonically-possessed sig-

nificant other; is it possible that game designers might take a break from ripping off *Aliens* long enough to rip off *Hart to Hart*, instead?

NOW THAT'S JUST the narrative sup of things, the storylines that are supposed to turn the repetitive drudgery of gaming into "interactive cinema." It's even worse when games try to translate the subtleties of human hearts and hormones into playable mechanics. Our friends the Japanese, those intrepid erotonauts of the Far East, have long been innovators in this, pioneering the "dating sim" genre, many elements of which have found their miserable way into the mainstream. Available in a range of spiciness levels, from PG to XXX to NO NO NO NO, dating sims involve (usually) a guy trying to (usually) score with (usually) girls. They're all about managing time and budget, saying the right (or so very, very wrong) thing at the right time, and generally wearing down your target's defenses until victory is yours and you claim your sexy prize.

To be fair, some of these games are

pretty sophisticated, and some might even make useful primers for the socially inept. But when this mechanism gets grafted onto another game, whether its a happy E-rated farming game (*Harvest Moon*) or a gangland fantasia (*Grand Theft Auto*), it's always boiled down to something exactly like video-game combat: choose the right weapons and attacks and hammer your opponent until a certain number is high enough and a certain other number is low enough, and ... A WINNER IS YOU. This is the "puttin' in the hours" model of success with the ladies as popularized by '80s teen movies, a model more likely to produce restraining orders than romance.

And as for attempts to bring the "physical act of love" into the bleep-blorp realm, well ... at their most sophisticated (ie, not counting the X-rated "shoot vaguely semen-like missiles at vaguely womanlike blobs" and "dodge arrows in order to rape the Indian maiden" games of yester-century), mainstream games that have dared to include (or almost-but-not quite include, in the case of *Grand Theft Auto's* infamous "hot coffee" content) explicit or semi-explicit sex present

it as nothing more or less than a game of Simon: do what you're told, when you're told to do it, or you're fired. This is actually, relatively accurate, but twiddling the thumbsticks so Kratos can get his rocks off with some slave girls and collect a couple Power Orbs (or whatever) before heading out to fight some medusas has as much to do with real sex as

as playing *Halo* has to do with being in a real gun battle, I guess. Huh. What am I saying, that videogames ought to start portraying real people in real relationship situations, that when they include or allude to sex they ought to make sure the game-play accurately simulates all the wonderful complexity of human psychology and physiology? How could that really work ... and how could it be fun? Honestly, if there are going to be videogame experiences approximating real-world sex, they're not going to come through interfaces and algorithms, but through real people on the other side of the screen. That's right; I'm talking about cyber-sex in multiplayer games, and sweet Jesus, I've never been so glad to be out of space. ▽



ENERGY

CONTINUED FROM PAGE 11

in Holland for using this [kind of system] to heat and then to store water at a relatively warm temperature in an aquifer, and then to bring it back up in the winter time to melt your snow," Mallick points out.

Trent Bancarz, a spokesperson for Alberta Transportation, says he's intrigued by the idea, but he's not entirely convinced that it's ready to be implemented just yet.

"As a concept it sounds interesting," Bancarz says. "However, it sounds like something that's very much in its infancy. It's certainly not something we would be doing anytime soon, though, I suppose as the technology gets more developed, who knows, it may someday become practical to do it here."

Mallick however, is much more optimistic, saying that he expects that it will be less than a year before he

implements his designs somewhere on a much larger scale, outside of his lab. Actually, he's already been approached by several interested parties.

On the other hand, Mallick is quick to admit that his invention can't be used everywhere. Airport runways and busy highways that carry heavy, fast moving traffic should probably be avoided for now, for safety reasons. Other stretches of pavement, however, are likely fair game.

"The best application for this kind of system, as we see it now, is imagine a big hotel, or a big office or a Wal-Mart, which has a huge parking lot," Mallick says. "If you can actually get that heat out of that parking lot, it can help you cut down your energy costs for that building."

"Does this means we have to do asphalt farming, as in set up asphalt parking lots in places that there aren't any right now?" he asks, rhetorically. "No, absolutely not. But if you have a parking lot, and you have to live with it, well then use it!" ▽

COMMEMORATION

CONTINUED FROM PAGE 11

AS THE COMMUNITY commemorates the 35th anniversary of the coup that brought them to Edmonton, people like Gomez and Azocar—the children of those who lived through the coup and built a life in exile—feel a responsibility to continue the work of their parents and to keep the memory of what happened in 1973 alive.

This commitment to remembering is the impetus behind the *Once de Septiembre* commemoration being organized on September 11 by the now-adult children of those who fled Chile and struggled to put roots down in Canada.

"For us, being sons and daughters of Chilean exiles, we lived that process, even though we might have not been born in Chile, or came to Canada at a very young age, we still grew up with the exile concept of being away from the

homeland," says Azocar, who will act as the MC of the event. "So for us to have the torch passed on to us is a very important thing in terms of keeping the Chilean community alive here and keeping us with an identity of who we are and where we came from."

"It's a duty," agrees Gomez, who will perform as one-third of the political hip-hop trio the People's Poets. "Because I think I grew a lot from the experience and it's shaped my life. It's part of our identity and there's a lot of richness in the history and the culture ... and I'd love to pass it on to the next generation."

"A lot of people sacrificed, and so for us it's really important to remember that sacrifice and keep it present and pass it on and continue that struggle, obviously in a different way—we're a different generation living in a different context—but we have to keep the memory alive, in any way possible." ▽

Naked dinner

What are the chances of dining in the buff at Edmonton restaurants?

PHOTO BY JEFFREY M. HARRIS

Imagine getting ready to go out for dinner and, instead of dressing up, dressing down—all the way to nothing. Think of the freedom: no agonizing over the perfect dress/pants/shirt/shoes, no colour-coordinating challenges, no worrying about whether your chosen outfit is in all your naked glory, outfitted only in whatever attributes Mother Nature has

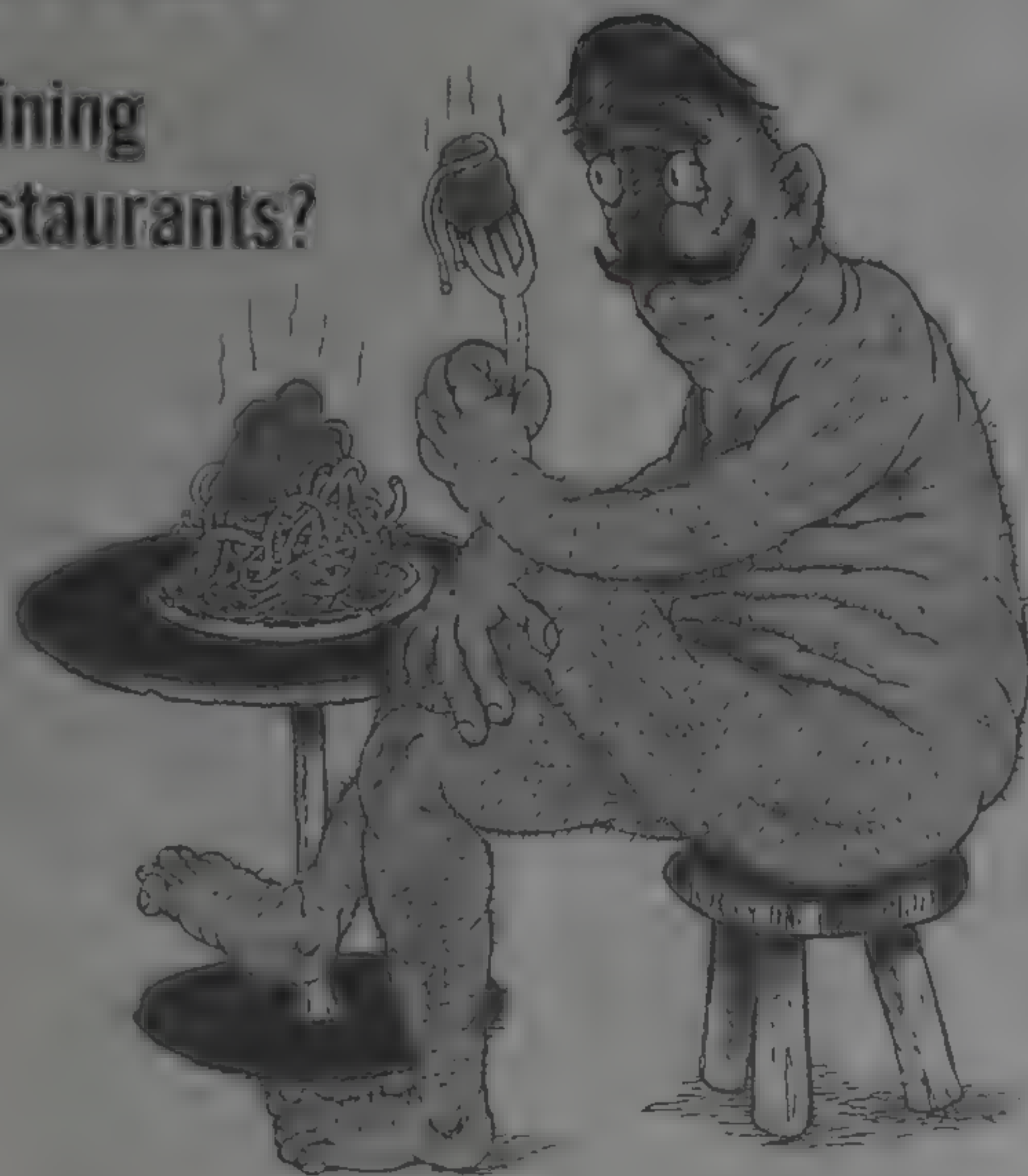
Don't get too excited. This isn't happening in Edmonton—not that I know of anyway. Yet. But a not-so-quick flight to New York would put you in the midst of all the action. Clothing Optional Dinners are held monthly at some of that city's more liberal eating establishments and appear to be taking off—literally. The idea isn't meant to shock or titillate; it's simply to allow people to express themselves in the way they feel most comfortable—and in this case, that would be without clothes. They actually feel best dining naked

If you're the oh-so-comfortable-in-your-own-skin sort, dining "au naturale" may actually appeal, and might even excite you. So I decided to do a little impromptu, slightly disorganized and extremely unscientific survey of a few restaurants around our fine city. No long list of questions, no formal poll, just a quick conversation on their thoughts regarding the naked dining phenomenon and whether they would open their doors for such a function.

This innocent little question turned out to be not quite so innocent. After a few "you're kiddings", some "no comments" and even the loud click of an abrupt hang-up, a few gracious people were kind enough to share their thoughts on this apparently bizarre topic.

ONE OF THE FIRST people I talked to was Joe Ruston at Parkallen Restaurant. They serve their pita bread wrapped in little individual packages so that someone else's hand doesn't accidentally brush against your pita when they're removing theirs from the basket; he's very much into keeping things clean and sanitary and I thought he may have some interesting insights on this whole nude dining concept.

And he did. When I asked if he would ever consider hosting such a function, his immediate response, other than laughter, was "No, no, no, no, no." He thought it would expose them to just too many liabilities of a personal nature—spilling hot liquids on bare



SEX NUDE DINING

skin and other exposed body parts, cutting their feet on broken glass (does nude always mean no shoes?) and a host of other issues. He said he's learned that if something can go wrong, it will go wrong and he's always afraid of the "what ifs."

But he thought it was a great idea overall and one he wouldn't mind participating in—although he admitted his wife might have a different thought or two on the matter. And when I asked if he'd host such an event if the participants signed a waiver, he said he'd be all for it. Without all the liability issues, he figured it would be a blast to hold a little nude dining soiree at Parkallen—and he thought they could fill up all 70 seats in a snap.

Other restaurants had a slightly different reaction.

Penny Buckner from Café Mosaics was taken somewhat off-guard by the question, her first thought being a loud and clear "Ewwwww." She found the idea funny and somewhat disgusting, but certainly not appealing in the least. There was not even a smidgen of uncertainty in her voice when she stated that there would be no way that her restaurant would entertain nude diners.

Peter Pepin over at Block 1912 was slightly stronger in vocalizing his disapproval. He just didn't see why anyone would even want to dine out without any clothes on whatsoever—"Why would they want to do that? Why?" and was unwavering in his declaration that they just would never do that. It simply goes against everything they believe in. He did find the thought of people actually

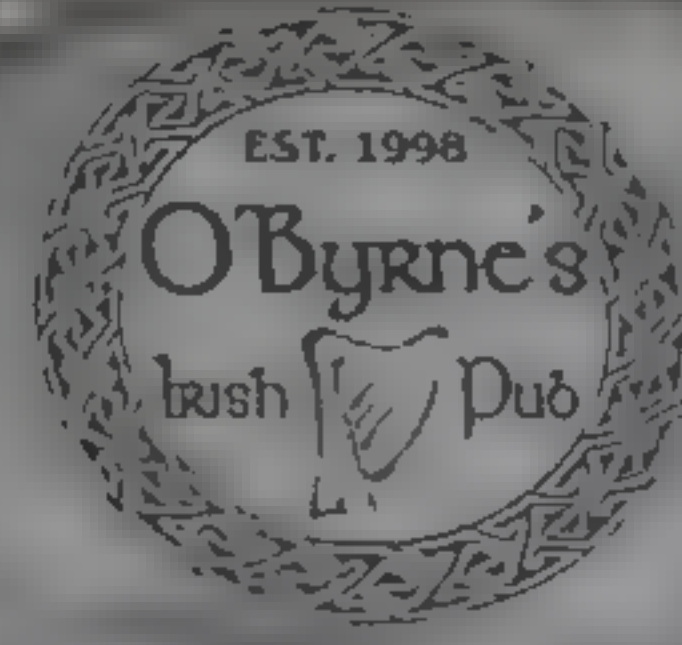
having to undress for dinner instead of dressing up quite funny though

I THOUGHT I best check with one of Capital Health's Environmental Health Officers and see if there were any real health concerns that might arise from nude dining or any that might prohibit it. After a few too many phone calls (I think they thought it was a joke), Nelson Fok was kind enough to share his professional opinion with me. And the good news is that there are no strict health concerns with dining in the buff—other than the chairs that all the naked behinds would be perched on. New York diners solved that little dilemma by bringing their own cushions to sit on, which is a very comforting thought.

He did say diners may be more apt to find hairs in their food simply because more hair would be exposed. It doesn't represent a health concern (hair doesn't stay in food long enough for bacterial growth) but it may curdle a few stomachs. And then there's always the issue of spilling hot liquids—clothes do provide a bit more of a barrier.

We did have a little conversation about an Edmonton restaurant that offered a nude buffet, but it's not quite what you're thinking. Customers were treated to the opportunity of eating food off of a naked female's body. There was a twist, though: food needs to be served on a sanitary surface something the human body is definitely not. This all-important dilemma was solved by wrapping the body (or bodies) in Saran Wrap.

So if you have this unrelenting desire to eat dinner minus all the usual restrictions, your best bet just may be to give Joe over at Parkallen Restaurant a call. Or hop a plane to New York. ▽



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Gourmet lover

Just because the sex is quick doesn't mean the food has to be

MS O'GENEST / msogenest@vancouverweekly.com

"Meet me just after noon," I whispered, my voice husky with desire as I pressed the hotel keycard into her hand. A flush crept up her throat as she glanced at the card and gave a scarcely perceptible nod. I watched her move under the tight, businesslike skirt as she strode away. My cell phone buzzed on my hip—the girl friend—and I ignored it.

I had been flirting with the Vietnamese mother of two for a couple of months. Her husband was out of town a lot, and she admitted to both loneliness and a penchant for Pinot Noir. I made a quick call to the Italian Centre on the southside (5028 - 104A St) and asked them to assemble a goodie basket for two. They asked a couple of questions about my order, then told me it would be ready on time.

With difficulty, I put the conquest out of my mind until I left work. I intentionally passed her desk to find her desperately focused on a spreadsheet and blushing furiously. She refused to meet my smouldering gaze and I grinned broadly on my way out the door.

I dropped \$50 at the Italian Centre and picked up a \$30 bottle of the Lake Breeze Seven Poplars Pinot Noir on my way to the hotel. I slipped into the nearly vacant parking lot and took an elevator from the lobby to my room. She was already waiting for me and watched nervously as I poured her a drink.

I could tell that she was expecting something quick. She was baffled by the meal I laid out, but started to relax as she rolled the salty kalamata olives on her tongue, which blended with the silky black currant flavours of the Pinot. Wayward pearls of mild, creamy bocconcini cheese rolled across the sheets. We chatted quietly about work, kids and holiday plans as we ate.

Occasionally, I reached over to feed her a particularly succulent morsel. I daubed at her mouth with the napkin, lingering over her full lips. She moved to kiss my fingers and I intercepted her lips with my own. A passionate 90 minutes later, I had a spring in my step for the rest of the afternoon.

ANY SEXUAL ESCAPADE can be a seduction, and a true seduction combines all of the senses. A woman must be engaged by sight, sound, taste, touch and smell: I find that sharing some exquisite dishes right



SEXUAL
CUISINE

beforehand sets the tone for a gluttonous bout of lovemaking.

In fact, even on those rare occasions when my tastes run to the sordid and only a professional can satisfy my desires, I include some appetizers before I savour the main course. I find that carrying a half-dozen nata from Popular Bakery (9307 - 118 Ave) under one arm and a six-pack of cold Hoegaarden under the other helps any price negotiation. Each tiny, traditional Portuguese tart boasts luscious custard and a sweetly caramelized crust that inspires extra effort in those that I approach.

Sadly, not every seduction can be planned so perfectly. There are times when I'm rushed—or taking advantage of an opportunity—and I'm caught without those succulent tidbits that tantalize the palate and deliver the most passionate of experiences. Since I have yet to find a room service that measures up, I keep Dial and Dine (780.944.9933) on speed dial.

While networking at a function at the Westin, I hit it off with a stunning blonde presenter from Montréal. I rescued her from a crowd of

portly men dressed in unflattering suits and we dashed upstairs to her suite. In the elevator, we were unable to keep our hands off each other and we fell into her bed without even bothering to check if the door was closed. A half hour later, I made a quick phone call, and after a more leisurely session, there was a soft knock at the door. Wearing her robe, I accepted the bags from the grinning delivery guy and gave him a sly wink along with a hefty tip on the \$65 bill.

Mikado's Combination Plate of sushi and maki has yet to disappoint me, and it can stand up to some delivery delays. The Rainbow Roll is always impressive, and both were perfectly paired with the sake I had requested. Sushi always tastes better when you're naked with someone you met recently and likely won't see again. Don't ask me why. Refreshed, we spent a few more hours together before she turned her cellphone back on to discover that the organizers had been looking for her all afternoon.

The key to a successful seduction is preparation. If you are prepared, you are confident and charismatic. Uncertainty and doubt will kill your game faster than a rich, well-dressed cock-blocker. Take some advice from someone who has been there and deliver an unexpected pre- (or post-) sex treat and get ready for the fireworks. ♥

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Some guilty sex

Sex in a Pan comes with strings attached

JAN HOSTYN / jan@viveweekly.com

In the spirit of this issue and against my better judgment, I decided to tackle a dessert called **Sex in a Pan**. That's its name. Really. Someone must have had an oh-so-inventive and creative moment to bestow such a pretty and ingenious moniker on it. But who am I to judge? The title certainly does the trick—it's a combination of divine simplicity with utterly vivid illumination.

Years ago, back in the days when I had utter disregard for the substances I was burdening my system with, I would have actually been crazy enough to eat such a concoction (had it actually even remotely appealed to me). But it didn't. Not even when my closest, dearest friend raved endlessly about how absolutely amazing it was. And it still doesn't appeal. At all. Just a quick look at the ingredient list sends shivers up my spine. Cool Whip and Jell-o Instant Pudding—what could be so great about that?

Well, it was time to find out. I did a quick internet search and found multiple variations of the recipe, all with their own individual quirks. I narrowed it down to the one I thought would be the least offensive (cherry pie filling in anything is not a good thing) and had to go shopping—my cupboards were shockingly lacking in the highly processed, food-like product department.

At the grocery store I grabbed my little hand basket and went in search of the ingredients. Graham wafer crumbs and cream cheese (things I actually use on a semi-regular basis) were easy enough to find, but the Jell-o Instant Pudding required a bit more thought—it didn't fit any of the categories so nicely identified on the signs above the aisles. But my biggest challenge proved to be the Cool Whip. Where would it be if not in the refrigerated dairy section, and what food group is it anyway? Stumped, I flagged down a wandering employee who directed me to the oh-so-obvious freezer section. There I yanked open the big glass door and grabbed a large plastic tub of the stuff.

I knew I shouldn't have but I just couldn't resist inspecting the ingredient list and, much to my dismay, it was even worse than I had anticipated: water, corn syrup, hydrogenated coconut and palm kernel oils, high fructose corn syrup, sodium caseinate, natural and artificial flavourings, xanthan and guar gums, polysorbate 60, sorbitan monostearate and beta carotene. Oh dear. I just couldn't do it. Back into the freezer case it went and over to the dairy case I went.

I DECIDED to use the real stuff instead—whipped cream. It probably wouldn't hold its shape quite as well as the artificial group, and the end result might not look quite so neat and tidy, but it would taste so much better—if the instant pudding didn't completely overwhelm it and ruin the dessert all by itself.



SEX IN A PAN
FROM KITCHENLINK.COM

1/2 cups butter; melted
1 cup pecans; chopped
1 1/2 cups graham wafer crumbs
8 oz cream cheese

1 tub Cool Whip; divided, thawed
1 pkg chocolate instant pudding
1 pkg vanilla instant pudding
3 cups milk
Grated chocolate
1 cup icing sugar

COOK AT HOME

I hauled my assorted groceries home and tackled the base layer first, essentially a graham wafer crust kicked up a notch by the addition of ground pecans. It was quick and simple to put together—melt the butter, stir it together with the pecans and graham wafer crumbs, pack it into a 13 x 9 inch pan and bake it for about 13 minutes at 350°.

At this point one of my daughters strolled through the kitchen and asked what I was making.

"A gourmet dessert," I announced confidently.

After noticing the Jell-O packs on the counter, she came back with her wise and wordly response: "Ewww—how could a gourmet dessert be made with cheap pudding?" Especially sharp considering most kids her age would happily devour sugar in any form at every opportunity.

Deflated but not defeated, I persevered. After all, with a name like "Sex in a Pan," it had to be good, didn't it?

The next step was a bit more complicated than the first one, but only because I had to dig out my mixer and plug it in. Beat the cream cheese, add the icing sugar and then stir in the Cool Whip—except I didn't have Cool Whip.

That meant I had to do a little bit of extra work—I actually had to whip the cream I bought instead of simply plopping in a mound of Cool Whip. So I dumped the cream in a bowl and turned on my mixer. I did have to add a bit of vanilla and a couple of spoonfuls of icing sugar but, other than that, it was quick and painless.

So once I had whipped cream, I folded about half of it into the cream cheese mixture (the recipe said to fold in half of the Cool Whip). Then I spread that over the graham wafer crust and made the pudding.

All that involved was dumping 1 1/2 cups of milk into a bowl, adding the pudding mix and then beating it for a minute or two. So I made the vanilla (a rather gummy, foreboding entity), spread that over the cream cheese mixture and then made the chocolate pudding. I didn't even bother washing the bowl or beaters between puddings—bonus. Then I spread the chocolate pudding over the vanilla and slathered the rest of the whipped cream over that.

The final step was to sprinkle it with grated chocolate. My oh-so-lovely Callebaut stash stayed neatly tucked away in my cupboard for a more worthy occasion, but I did grate a lovely dark chocolate Lindt bar. After liberally scattering that over the top, I tucked the whole thing away in the fridge for the flavours to meld and mingle together.

Time for the taste test. It came out of the pan as a rather wiggly, wobbly mass. And it smelled sweet—very, very sweet. And it tasted sweet—very, very sweet. And kind of artificial, thanks to the Jell-o pudding. It was actually okay though, and even my skeptical daughter deemed it "pretty good"—but definitely not gourmet.

I forced my husband to lug the rest of the pan to work with him so I could get some impartial, unbiased opinions (unfortunately, I couldn't seem to move past the Jell-o). Too sweet, nice and light, yummy and not too sweet, and tiramisu-ish were some of the comments. But sex in a pan? Not so much. ♡

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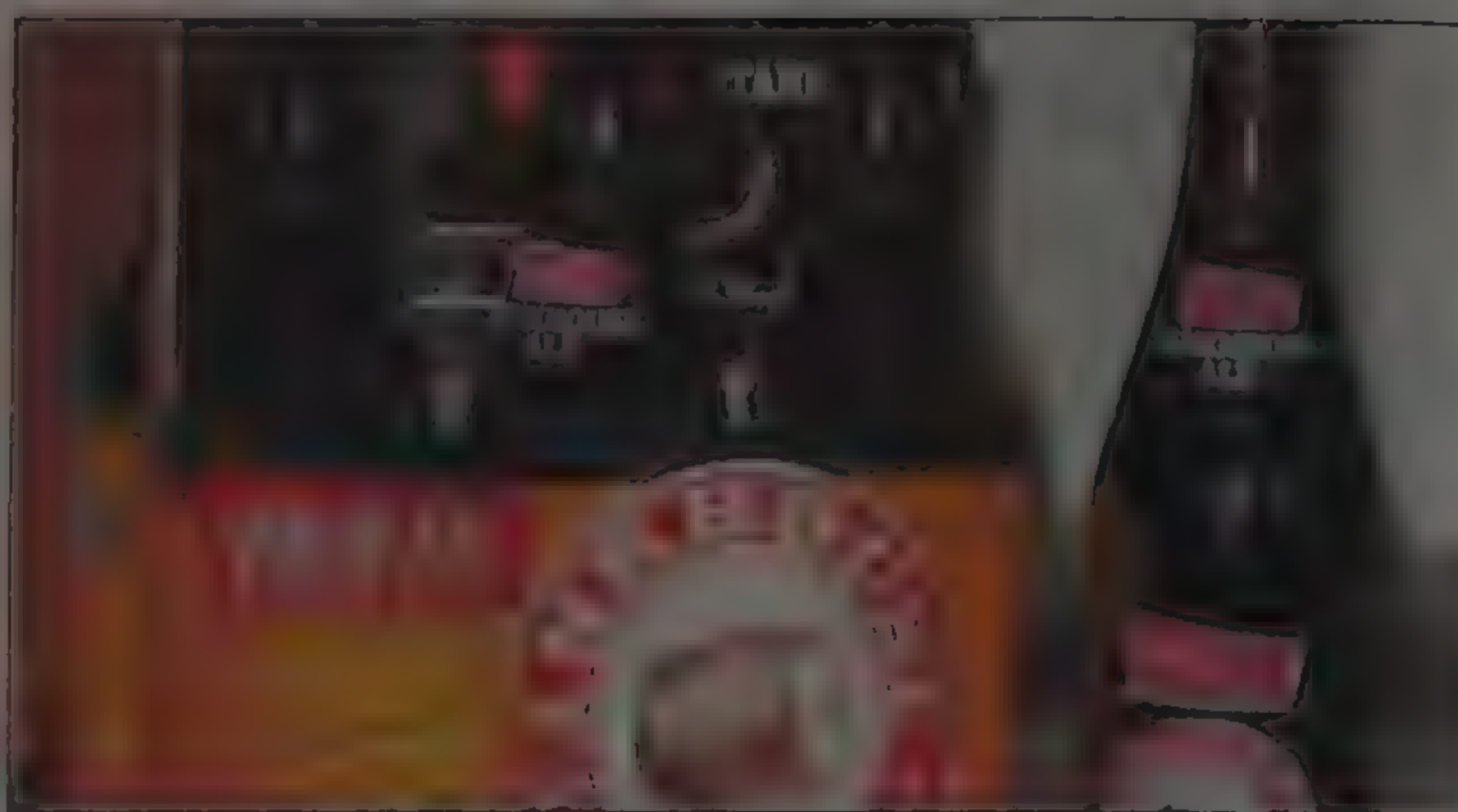
TANKHOUSE ALE
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In recent months, a number of my friends have raved about a certain beer they've just discovered. I respect my friends, and so perk up my ears when they tell me about something they like.

The beer they're going on about is Tankhouse Ale from Toronto microbrewery Mill Street. I know Mill Street to be a brewery with growing popularity and with a penchant for winning awards. They are one of a handful of small Ontario breweries who are beginning to aggressively market and distribute their beers across the country, breaking out of the regional rut. The Tankhouse Ale is their flagship brand. I remember trying it a couple years ago, and at the time I liked it but it didn't jump out at me terribly much.

I decided to give it another try with a more focused mind to the quality of the beer. I came away more impressed than the first time.

Tankhouse Ale is a pale ale, the hoppy



yet balanced traditional British style. That, in and of itself is not remarkable: most micros offer their version of a pale ale.

IT POURS a deep reddish copper with a decent off-white head that dissipates quickly, leaving only a thin layer on the beer. It has a rounded and floral hop aroma, mixed with some crystal and caramel malt sweetness. I also detected some esters in the smell, almost Belgian in quality. There is also a distinct whiskey note to nose.

Up front in the taste toffee and caramel sweetness dominates. After the initial sweet, bitterness moves in quickly, as well as a grassy and rounded hop flavour. The

bitterness never fully takes over—the beer keeps a toffee malt character throughout. The finish is balanced, but leaning toward a lingering piney bitterness.

Tankhouse presents a very smooth beer, which both mutes the hop bitterness and softens the malt. Overall it is a drinkable, pleasant and accessible pale ale. It is not quite as hoppy or complex as other I have sampled, but it's clearly well made. By keeping the beer smooth and balanced, they both increase the drinkability of the beer and expand their potential market for it among beer shoppers.

The lesson for me is that it pays to have friends who appreciate beer. Especially beer that is craft brewed in Canada. ▽

FOOD NEWS! DISH WEEKLY

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Throughout September, Sorrentino's is presenting their 14th annual Mushroom Harvest, with special mushroom dishes available at all their restaurants, but this weekend presents an extra special opportunity. On Sat, Sep 13 and Sun, Sep 14 Sorrentino's Downtown and West, respectively, will be hosting a mushroom walk

with a funghi expert, who will tell you more about the wild mushrooms that grow in our city, and some of their culinary uses. After the walk gets you all hungry, you'll enjoy a three-course pasta dinner. For more info, contact Sorrentino's at 780.474.6466.

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It's been 365 days since we published our last sex survey. This year we've asked you for all sorts of new strange and twisted information about your sex lives, and for the most part you've let us in on all your kinky details—in some cases kinkier than we'd ever expected. We asked you about whether you would sleep with your best friend. We asked about your thoughts on people dry humping on Whyte Avenue. We asked about your sexual addictions. Wow, did we get some crazy information about your fellow Edmontonians.

So enjoy reading the results of our survey and the photos from our Sex in the City shoot. Please note that some of the percentages exceed or are less than 100%. We've rounded some numbers in the interests of making it more easily readable. And just a note: some of the photos and answers were so racy that we decided not to print them in the interests of decency. But don't worry, you can go to vue-weekly.com—where decency be damned—to see them.

How old are you?

	Male	Female
Under 18	2%	3%
18 - 24	30%	50%
25 - 29	18%	26%
30 - 36	21%	12%
37 - 45	12%	9%
46 - 70	13%	1%
71+	2%	0%

What gender to you most identify yourself as being?

Male	61%
Female	39%

What is your sexual orientation?

Homosexual	7%
Heterosexual	79%
Bisexual	14%

LEGEND

FS	Female Straight	MS	Male Straight
FG	Female Gay	MG	Male Gay
FB	Female Bisexual	MB	Male Bisexual

How satisfied are you in your current relationship?

	FS	FG	FB	MS	MG	MB
Thrilled	36%	28%	31%	27%	23%	30%
Satisfied	28%	29%	14%	29%	18%	25%
Satisfied, but barely	8%	0%	0%	13%	18%	5%
Can't wait to dump their ass	1%	0%	3%	2%	0%	0%
If they weren't so attached to their ass, I'd dump their ass	1%	0%	3%	2%	0%	5%
I am single	23%	43%	43%	26%	27%	35%
Other	3%	0%	6%	3%	14%	0%

It was almost everyone in a relationship is happy. Only straight and gay males seem to be hanging on by a thread. Interesting how these two groups are also two of the least likely to be single! Better to be attached in an unhappy relationship than single? Perhaps.

LADIES

Never been happier! And I mean it this time.
It's still the beginning of the relationship so he hasn't worn out yet.

After 12 years, sex does get a bit stale.

Trust in men is gone, and I'm not attracted to women.

Have two children, hard to leave ... but I want to leave.

Love the guy but am not getting enough sex!

We have a connection that is very hard to find.

We never fight!

How thrilled can you still be after 15 years?

He's my soul mate, I'm his future baby mama.

I love them very much, but their lack of prior sexual experience can be frustrating

MEN

It woulda been "can't wait to dump their ass" ... except I dumped their ass.

It's a fucked-up situation.

She turns me on and is experimental.

I'm ring shopping.

Four beautiful loving intelligent children.

She's awesome. We communicate well, so everything works in the bedroom and elsewhere.

Attracted to someone else but love my spouse.

Obviously after a few years the initial thrill is gone, but she can still give me goosebumps or stomach butterflies when she tries.

Whose relationship couldn't be better?!



Here's something interesting about monogamy—it seems that monogamy is good for both the sexes, while non-monogamy may favour women over men. Forty-one per cent of women who described their relationships as being "strictly monogamous" described themselves as being "thrilled" with their relationship, compared to 44% of men. But when it came to non-monogamy, the numbers were incredibly at odds. Contrary to popular belief—that would be the one that claims women are biologically inclined towards monogamy while men aren't—fully 100% of women who described their relationships as "absolutely non-monogamous" were thrilled with their relationships while only 29% of men in the same boat said that they too were thrilled.

In the last 12 months, you are?

	FS	FG	FB	MS	MG	MB
Still Single	13%	14%	23%	13%	27%	30%
Still Attached	40%	57%	40%	50%	27%	30%
Recently Single	10%	14%	10%	10%	14%	15%
Recently Attached	18%	0%	9%	10%	5%	5%
Replaced one partner with another	9%	0%	0%	4%	9%	0%
Went through several partners	5%	15%	2%	5%	5%	15%
Sleeping around and loving it	9%	0%	0%	5%	14%	5%

Too sad. Not one single gay girl found love in the last year. Too bad, but based on percentages they seem willing to keep looking. Good for you girls! There also seems to be lots of people on the market, with almost 50% of people saying they were single and still putting themselves out there. We've asked for you to elaborate. You said

MEN

Oh buddy I am single

Girls will fuck me, but not date me

Straight sex in the missionary position.

Ahh, the fuckin' divorce

Attached and unfulfilled sexually, therefore looking to move to sleeping around and loving it.

I sleep with people then I hate them

My boyfriend of nearly four years cheats on me and leaves me for this other boy, just like That. I hope the asshole rots in hell.

After being partnered for many years, I am now doing what I should have been doing in my 20s. Now that 50 is behind me, I have the wisdom and the resources to have much MORE fun now!

In a well-oiled open relationship. My primary relationship is plenty of fun, but we're both allowed to go out and have more fun with others, as long as it isn't inconveniencing the other partner.

We broke up two weeks before I found out I was pregnant. Now we're working it out. Lots has changed, for the better.

LADIES

I wouldn't say sleeping around ... just exploring the options

Still fucking single. Went on one date. Never called back. I'm pretty sure that is the definition of single.

I have a short attention span when it comes to men and a high sex drive so they were out faster than a new set of pumps

Left my live-in boy friend of five years but we are still seeing each other.

I love humping.

Happily married to the same man for 12 years. Attached and sleeping around!

Married, thinking about separation ...

Still married (seven years) and polyamorous. Briefly had a long distance girlfriend this year as well.

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Do you have any secrets you've kept from your lover that, were they to find out, would get your ass dumped?

LADIES

If I had the chance to hook up with a certain ex-lover I would take it in a heart-beat.
I have a wandering eye which sometimes leads to other things. I've cheated on many of my boyfriends. He told me he loved me so much that there was nothing I could do to make him stop loving me, but I still don't tell him about certain things, like that dude that I slept beside.
Well, I'm worried about the anorgasmia. Also I don't feel comfortable talking about John's suicide as a partner that you lose that way has a huge stigma attached to it, same goes for the abuse and the rape. They all draw different reactions. I dig chicks a little more than I let on ...

that's all. Oh and sometimes I think about him doing drugs. I don't think he'd dump me because of that. He'd probably just never have his friends over here again.
That I had internet sex with my ex-boyfriend once and have emailed with him with for three years. He wouldn't like some of them, but he wouldn't dump me.
Sex with someone I shouldn't have Yes! Now that we're over I guess you should know I was cheating on you with my ex!
I cheated quite a few times when we were dating with men and women. A guy paid me \$100 once for a blow job.
No lover at the moment but most guys have issues with how many times I've cheated and been the "other woman" in my past as well as

that over the years I've been diagnosed and treated for 2 different STD's
FUCK YEAH!
MEN
Having a wife of course
I am a horrible flirt at work. It's shameful really. My ego needs to be stroked on a continuous basis. Not getting dumped but I've done more with my best friend that's a girl before we started going out than she knows about.
Me stepping out, she was a virgin when we got married and has never even seen another man's privates. No, hiding things isn't worth it if you want the relationship to last.
The aforementioned sordid love

affair with her best friend. Well, not really a love affair so much as random sex. Sometimes I think about my ex-girlfriend when I masturbate.
I've had sex with two other girls since we've been together. Nope ... she knows about all my partners in the past five years. I am an open book, and expect the same from my partners.
They have all known about any of my one time stands, and I of theirs. I have been pretty lucky finding honest partners. We're all over 50, we all have a past, and it would be ludicrous to think otherwise. Hell, some of us even remember the '60s, lol. No, I'm pretty open about my sexual past, although this has made for some tense moments. Probably should not have disclosed everything.

I could tell this one that I am the yorkshire ripper and she would still want me. The poor thing, I prefer when they try to hold the stick, so to speak. However, the quiet ones can be much more fun in the sack. Not really. I made out with another girl once, but I don't think I'd get dumped for that. I was drunk, honest!
Indeed, I do. If I tell you them, you'll probably dump me too. My wife would be extremely irate were she were to discover I have a lover.
Giving head Too much online porn/flirting
Sucking cock Internet + home alone time = neglected chores.
I cheated on her Sure, that I step out and that I am bisexual. She would freak.



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What is your approach to your relationship?

	FS	FG	FB	MS	MG	ME
Strictly monogamous	85%	50%	33%	63%	56%	55%
Absolutely non-monogamous	0%	0%	8%	3%	1%	0%
Secretly non-monogamous	6%	0%	13%	17%	7%	9%
Only non-monogamous under certain circumstances	10%	50%	46%	19%	36%	36%

In this question, we excluded everyone who told us they were not in a relationship. Is it just us, or are straight males sleezes? Those poor, innocent straight girls. Straight girls, look at your boyfriend. There is a one in six chance he's fucking around on you. Sorry, it's not our fault you hooked up with him.

LADIES

I can't even imagine anything but strictly monogamous.
More his choice than mine. I host kink parties and while there's no intercourse there's a lot of other things happening ... and we're discussing swinging with another couple we know.
I am completely loyal to the person I'm with, but could be described as a serial-monogamist. Kind of sounds like a serial killer, but no killing involved. We have discussed threesomes etc in the future, for now we are completely monogamous.
We're married. If my husband cheated on me, I'd kick his ass. If I cheated on him, I'd kick my own ass.

MEN

Monogamy is unhealthy and unrealistic
Talk of threesomes have sizzled up my sex life, whether we'd actually go through with it is another story, at least until the insecurities evaporate. I only cheat when she deserves it.
We used to swing a fair bit until we had a bad experience with a second female. Hopefully it'll fire back up again. One at a time please, it's so much better that way.
She's allowed to have sex with other men or with another man and me at the same time. We haven't actually done it yet though. Every now and then I need a different thrill. I love my parnter but ... sometimes get restless.



How many partners have you had in the last year?

	FS	FG	FB	MS	MG	MB
0	9%	0%	11%	8%	9%	10%
1	54%	57%	12%	10%	23%	21%
2-4	27%	41%	43%	53%	18%	39%
5-10	9%	0%	0%	6%	27%	15%
10+	1%	0%	0%	0%	23%	5%

Well, it seems that there are no gay girl virgins in Edmonton, despite the fact that they have told us they are not getting laid much. But the gay guys are making up for them, and everyone else for that matter. Fifty per cent of gay guys have had more than five partners in the last year. They seem to change partners more often than their underwear.

LADIES

Three were relationships that I was in ... The fourth was a one night thing ... With an ex. We were unemployed, and couldn't afford condoms for the amount of sex we'd prefer to have (plus my boyfriend likes the Kimono brand which are slightly more expensive than the household names and only come in packs of three that we can find) so we didn't have sex as regularly as we both would have liked. So we stuck to oral sex.

In the past year I have slept with three men which equals the number of men I have had sex with in my life. Two, my past and current relationship. In the past month and a bit my boyfriend and I have decided to abstain until we're married and it's only made our relationship better (nothing like sexual tension to spice things up a bit).

I've been in one serious relationship in the last year ... thus one partner. My husband and a special lady ... mmmm

In the swing lifestyle, it's easy to have 10+ in one weekend with clubs or house parties. LOVE IT!

I've stopped sleeping with skeezy assholes which means I'm not getting laid.

It's too easy to get laid while travelling

MEN

I have had exactly 22 sexual partners in my life, 12 of which have been in the last year. I'm 18 and I'm a manslut.

My wife and the other girl, (together), and an escort.

Hooker ... Hey, you wanted honest, right?

After becoming single last month I've been doing a little catch up on what I've been missing out on. Don't keep track, many more than 10, mostly meaning less lust.

Wife and lover.

One night stands.

I travel, I have fun, I laugh and yes I enjoy an abundance of sex.

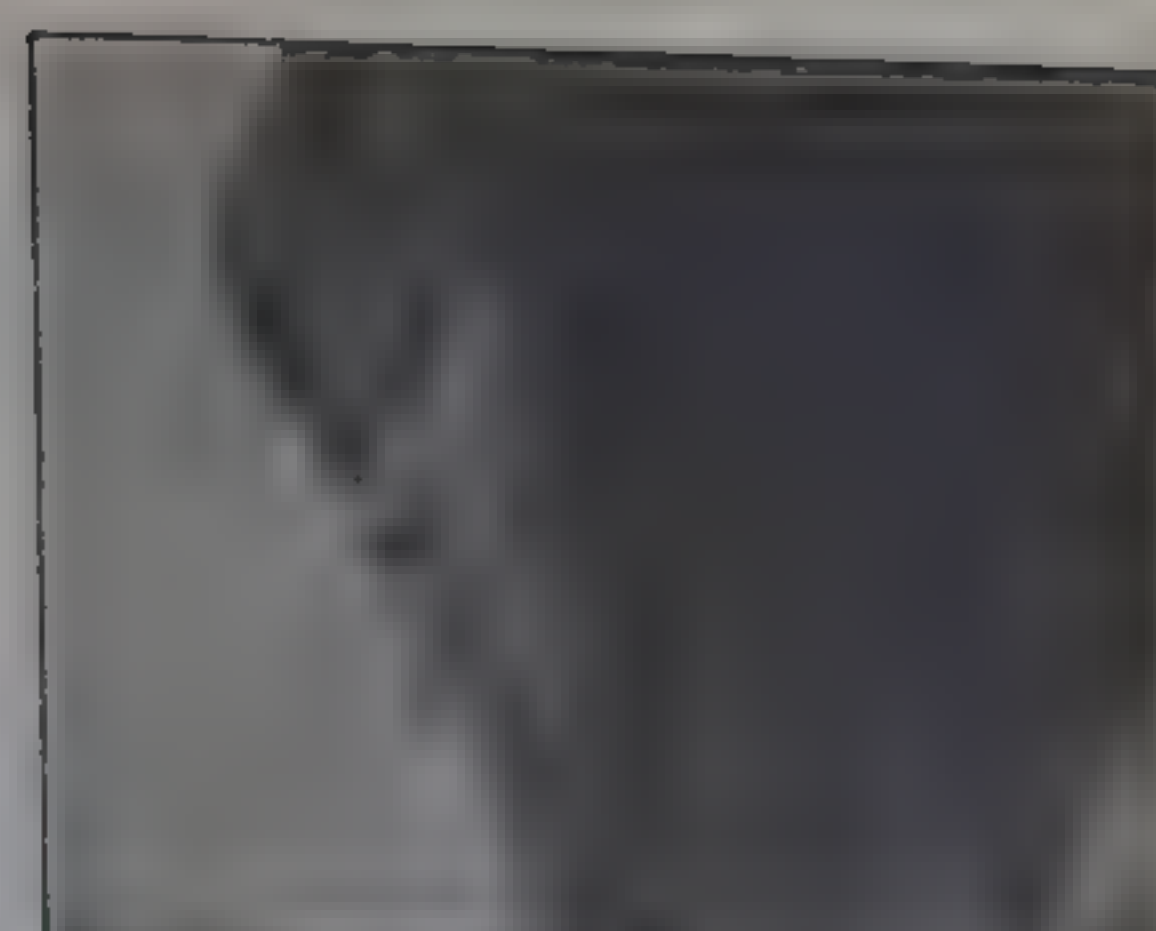
I engage with my world and the men I meet. This is the fundamental wiring and the science of all men, gay or straight.

I remember the names of all the people I've slept with.

	FS	FG	FB	MS	MG	MB
Yes	72%	85%	61%	66%	50%	74%
No	28%	15%	39%	34%	50%	26%

I adjusted the numbers to leave out all the people who said they were virgins. Wow, you've got the best chance of being remembered if you have slept with a gay girl and the least if you've slept with a gay guy. Everyone else is fairly consistent. Basically, if you have slept with someone other than a gay girl, you have about one in four odds of being forgotten. Still, you'd better perform to ensure you aren't some drunken story that begins, "There was this guy." ...

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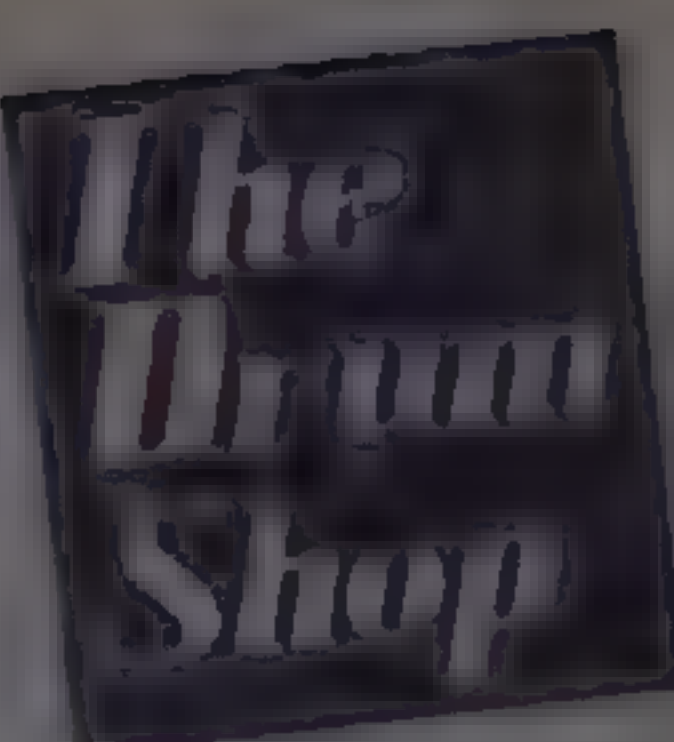
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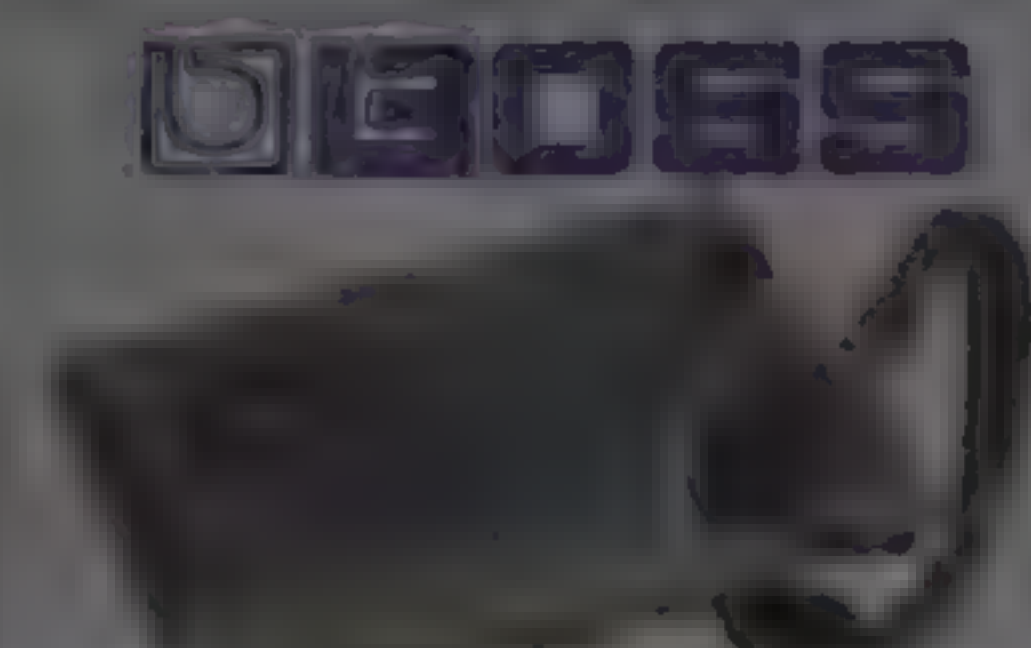
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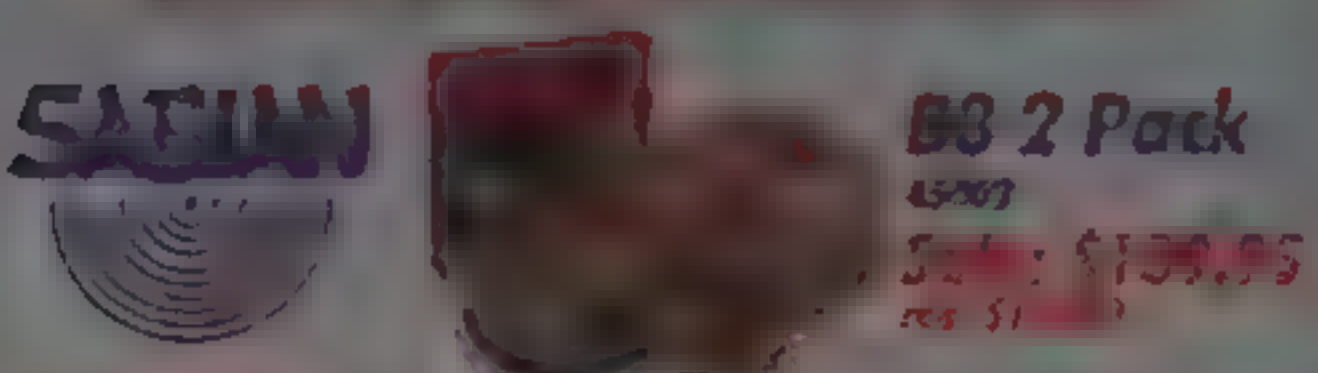
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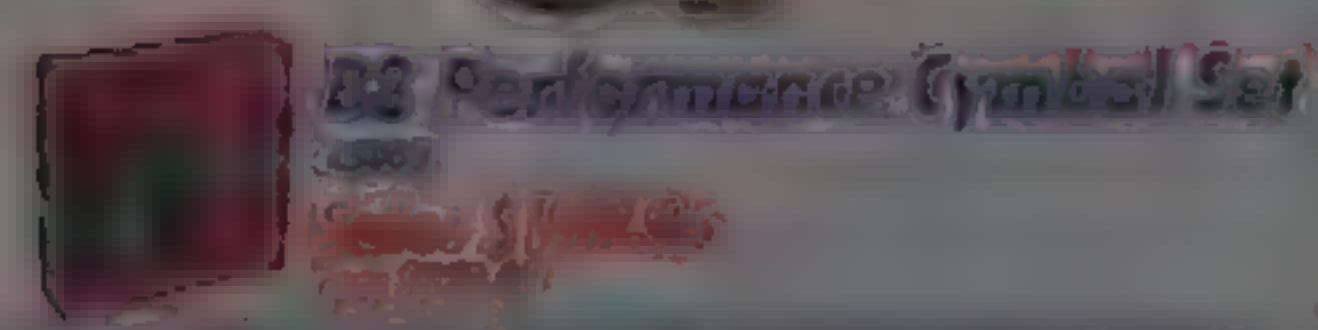
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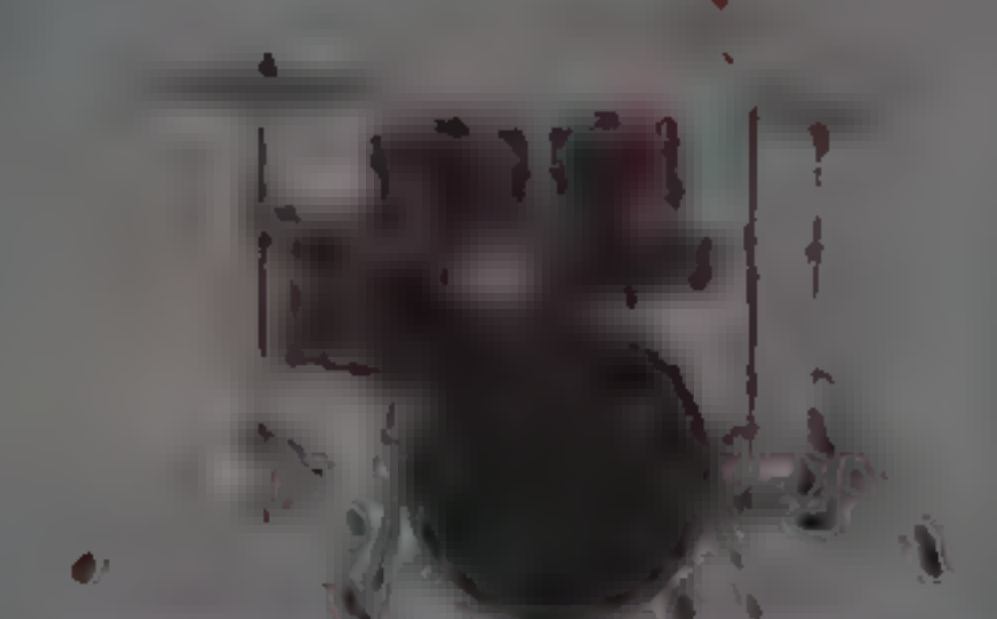


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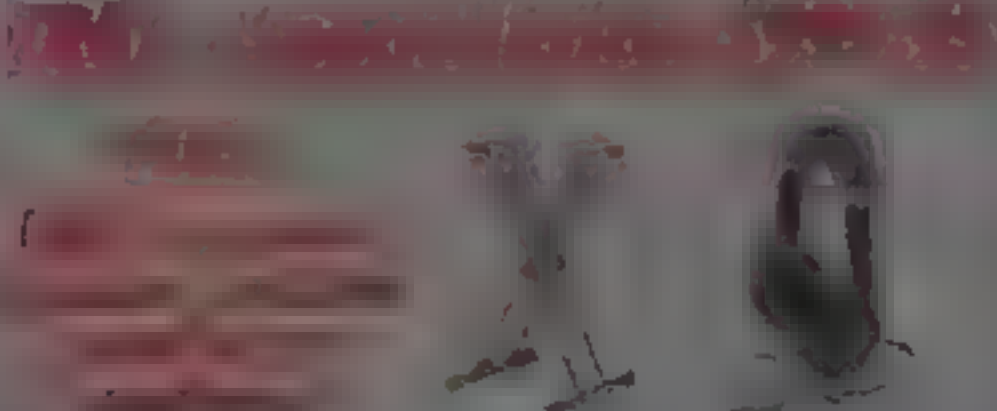
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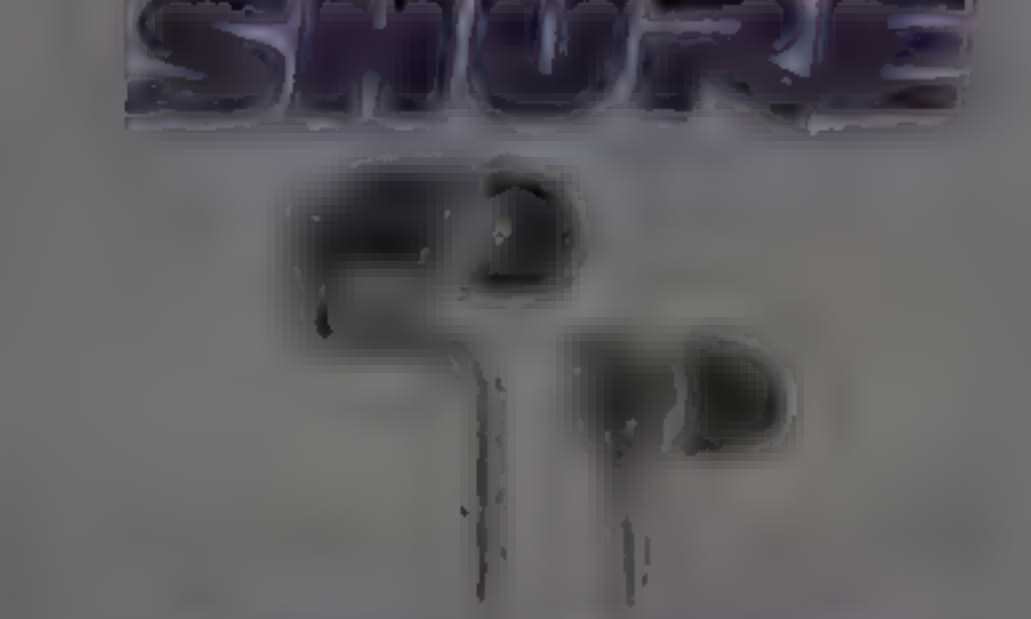
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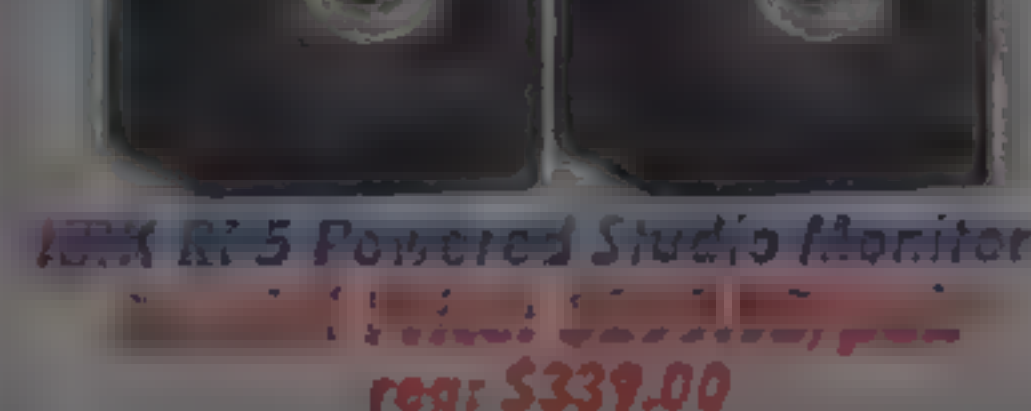
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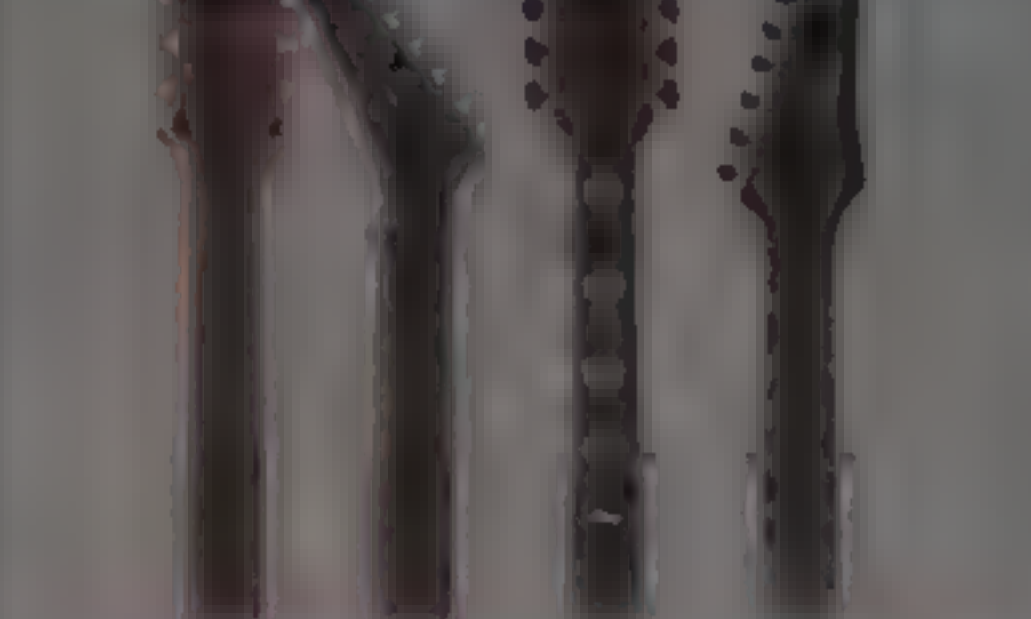
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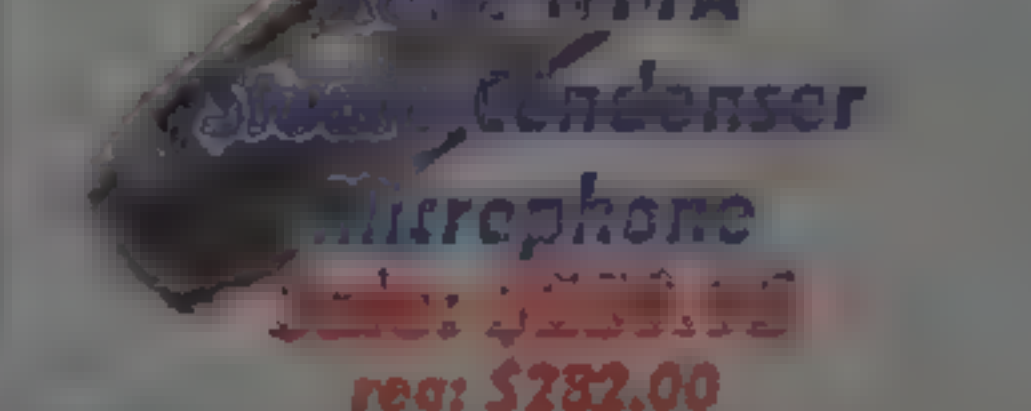
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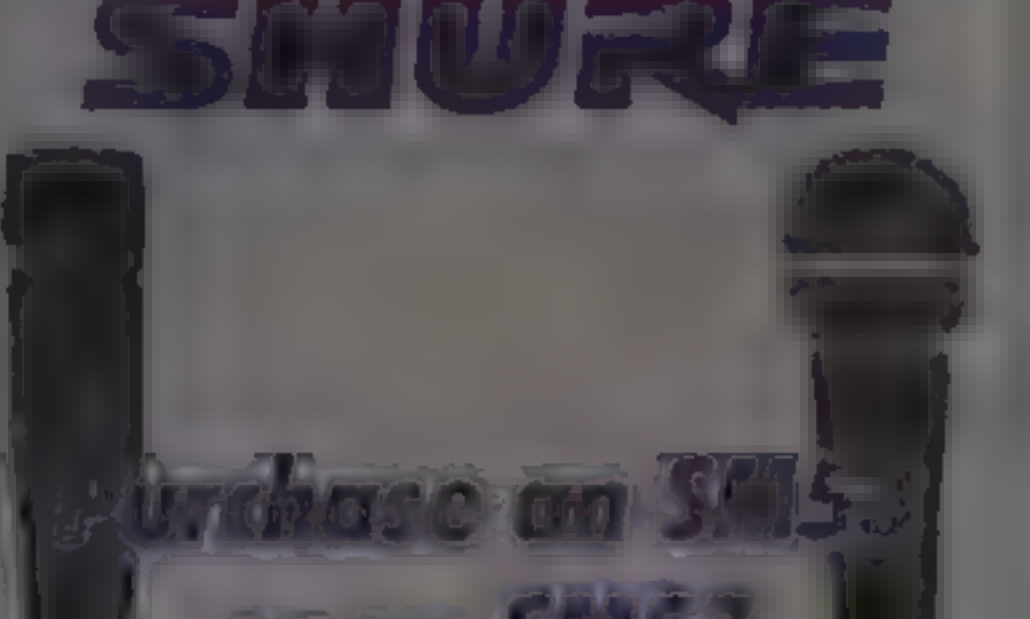
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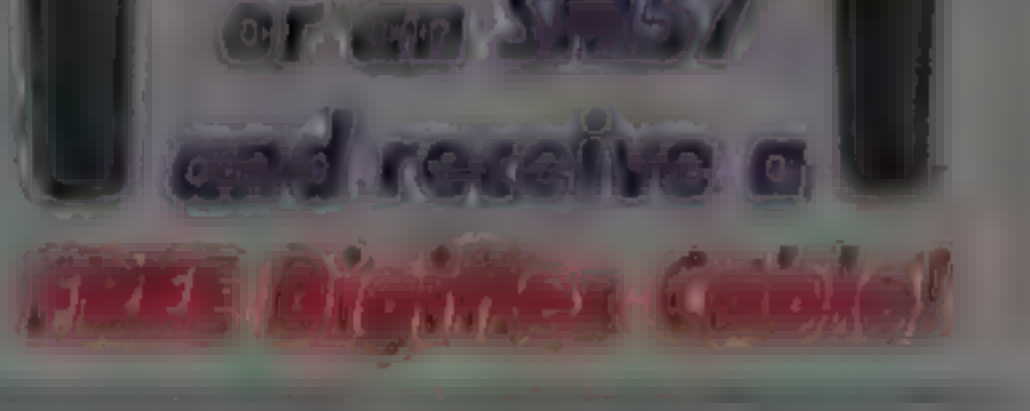
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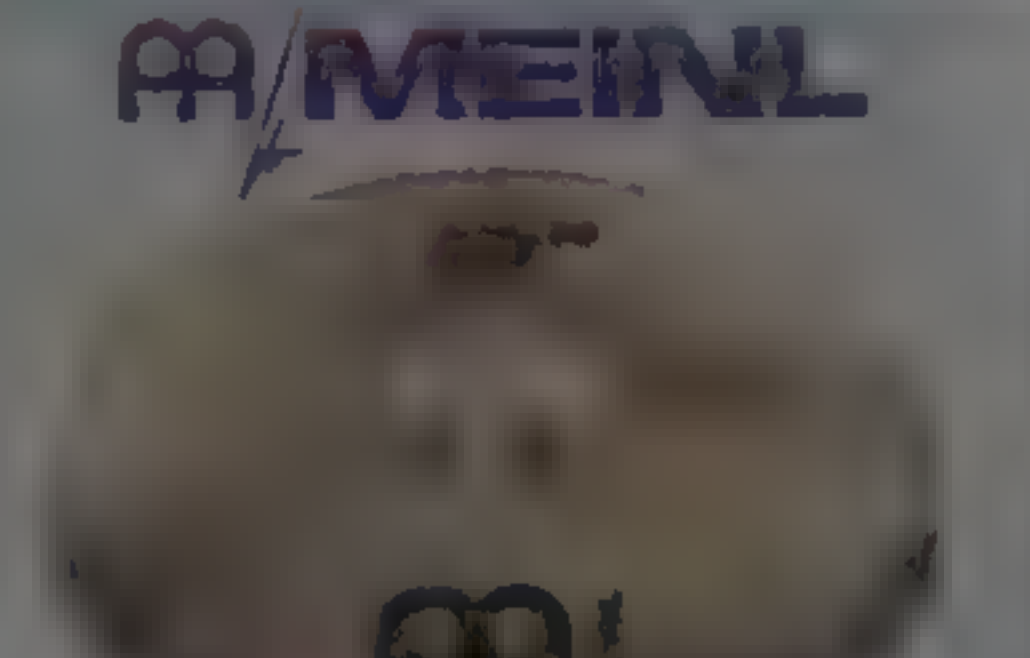
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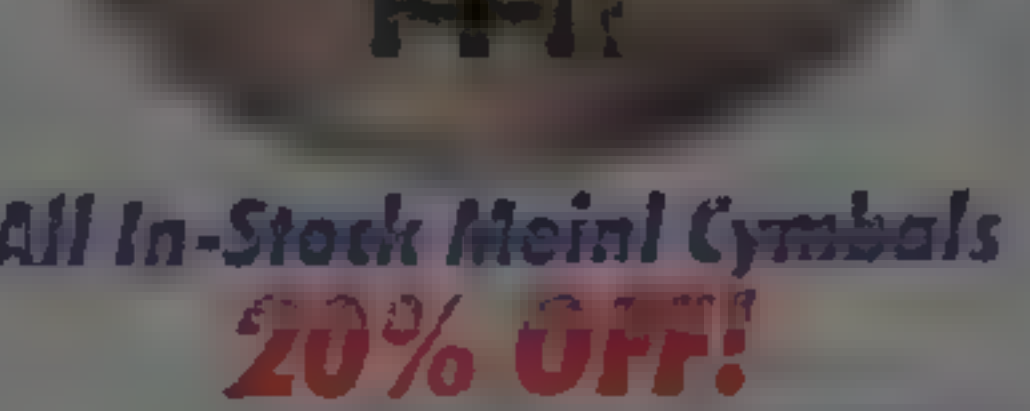
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Do you have any sexual addictions that you'd like to reveal?

LADIES

Pain ... and spanking
I love head. But doesn't every girl?
... a little rougher.
I like to hold my partner's head and hair while he goes down on me.
... their hair gets me off
W - well, I like to bite.
Being tied up. In life I tend to dominate everyone else so once in a while its nice to be the one being dominated.
Making my partner cum
Sex itself. My poor partner can't keep up with me.
Exhibitionism
I am addicted to orgasms. They're super
Lesbian erotica
I kinda like having my neck grabbed, so as not to really be choking me, but just to leave a hint of a threat that it could happen. Because sexual desire is so rooted in anticipation, it's so much nicer to just suggest that which is hot rather than to come out for example, and just choke a girl.
I like to be dominated in that I like to be tied up or taken by surprise while doing regular things like washing dishes or coming through the door at the end of the day. It makes me feel like he's been thinking about me before he got home and had to have me right there.
I like to be gay, partner with vagina, my ass—I had a partner when I was 18 who licked it and put his fingers in it then fucked it and HOLY SHIT it was awesome.
Watching girl on girl porn. It's hot!
Watching in public is hot.
How about just sex as an addiction?
Eating her out. She eats lots of fruit and tastes like honeydew melon most of the time. Yum!
I straddle the edge of the bathtub, put a pillow down and grind down on it until I come. It gets me every-time, and I do it about four times a week. Since I was about 14. I am 27 now.
Playing with my clit
I haven't done it yet, but I would love

to watch a couple have sex without them knowing I was peeking in.
Love to masturbate with water pressure. It's my favourite way to get off by myself
For me sex is like a drug in that the more I have it the more I want it and the more I'm willing to risk to get it. I really have been like an addict at times and have had to make myself stop "cold turkey" for periods of a time to gain some control over my libido and clear my head

MEN

I know this is a little boring, but I like watching lesbian porn.
I don't know ... I had this one girl that loved getting it up the ass, and I sorta miss her, but only for that
Masturbation. Eleven times in one day is the most. I could even have sex multiple times in a day and I'd still feel like having a wank at some point later.
I masturbate at least four times a day even on days when i get laid.
Probably, when you're not masturbating?
I masturbate to gay pornography while I have a flaccid dick and I scream at my dick to get hard and sob because it doesn't turn me on.
Dear God, why can't I just be gay?
I love to see women in physical pain when I'm fucking them
Not going into the BDSM side but I like her being more dominant.
I think about sex all the time ... if I was a girl I'd be a lesbian nympho!
Yes. Internet porn and a need to fuck women other than my wife
Uhh, yeah, sex. It's awesome
youporn.com
Porn. Especially finding and collecting pictures I find on the Internet on my computer
I think I'm starting to kick the habit though
I love a partner touching me down under while going down on me.
Lesbian porn
I masturbate a lot. And am basically always in the mood. She is not.
I love mutual masturbation. Nothing gets me off faster and with more pleasure than masturbating next to my partner as



she gets herself off
Yes I love watching women get naked, as long as they stroke my cock or allow me to jerk it on their chest
Heels, around my ears. Too hot
NSA sex is really hot. Get in, get it done, leave.
Sometimes I wank too much but that is so I can enjoy a fast few five or six pints watching football with my pals, not lis-

tening to women or thinking what I would like to do to them. So no it's all a part of my strategy to stay sane-ish
I think that my largest hidden sexual "addiction" is to porn itself.
Sometimes it doesn't even matter what kind of porn it is, I just always seem to want more of it. I easily accumulated over 200 gigs of porn at this point, yet never watch any of it. Truthfully, most of it bores me to death. Yet I find myself logging on to porn trading websites daily, downloading more content that I will never find the time to watch.
Anal sex and outdoor pee games
I'm crazy about lactating breasts
Sucking cock
I masturbate a lot, and love seeing my ass packed with a dildo while crossdressed.
Well, I find it far less fun to have sex without smoking pot—is that an addiction? Or merely a pleasant accompaniment?

What is the longest you've gone without sex?

	FS	FG	FB	MS	MB	MB
0 - 2 months	23%	43%	37%	30%	27%	4%
3 - 6 months	28%	0%	23%	19%	27%	31%
7 - 12 months	21%	14%	17%	20%	23%	25%
13 - 24 months	8%	29%	14%	7%	5%	16%
More than 2 years	15%	14%	3%	21%	9%	19%
I am a virgin	5%	0%	6%	3%	9%	5%

Again, I have to shed a few tears for gay girls. Only bisexual guys seem to wait as long as gay girls to get some action. Gay guys seem to never go more than a year. A year sure is a long time.

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How do you feel when you climax but your partner does not?

	FS	FG	FB	MS	MG	MB
Never happened	35%	57%	33%	10%	21%	17%
Not too badly, as long as they enjoyed themselves	46%	29%	43%	54%	37%	56%
Totally bummed. They too must be satisfied	13%	14%	7%	33%	26%	22%
Who gives a shit?	6%	0%	17%	4%	16%	6%

We also had an "other" option but, for the purposes of math, we left it out of the table. Check out their thoughts below. But to the point, gay girls have committed themselves to taking care of business. Their partners must cum or else! Straight guys seem OK with their partners not reaching nirvana as long as they get their bits worked.

ALL

Mind you, I tend to climax much more than they do. By the end of the session, I'm not happy unless they've climaxed at least once however.
Wouldn't know. Probably guilty though.
Well ... I don't think that I've ever climaxed! But my partner always does!
To me it means that it's simply time to even the score—both people should climax.
I feel like I haven't done a satisfactory job
Usually the other way around for me. Dude does but I don't. Inside I feel either pissed or used and think they are selfish. I cum copiously and most men (and women) seem to enjoy the waterworks and although most cum as well, they aren't too concerned if they don't.

It's really important to make sure that your partner enjoys herself and has an orgasm if possible. That's why cunnilingus and other types of non-intercourse activity should be talked about in highschool health class—it's very important!
How in hell does anyone know for sure if one's partner is having a climax or faking it?
By the time I come, she's generally come several times.
I try my damndest, so if they didn't come, it's probably not my fault and I'm okay with it.
I feel great I just came, they'll get their's and most of the time it's not about me I don't own it.
great when I get off, 1000000x better when we both do!
For some people, it simply doesn't happen every time. Physical over-sensitivity, mental hang-ups, whatever.
Usually try to get my partner off first. I feel better about cumming once I have satisfied my partner.



Has religion, faith or tradition ever gotten in the way of sexual fun?

	FS	FG	FB	MS	MG	MB
Yes	17%	29%	23%	20%	32%	35%
No	83%	73%	77%	80%	68%	65%

Damn tradition. When two or more people want to get naked, why does faith get in the way? The straight folk seem to be the least impeded by religion. I wonder if that has to do with our society and its fear of homosexuality. Or do gay Edmontonians just have really uptight families?

Are you a moaner or a screamer?

	FS	FG	FB	MS	MG	MB
Moaner	86%	100%	63%	95%	86%	90%
Screamer	14%	0%	37%	5%	14%	10%

In retrospect, this seems like a rather dull question. I should have asked what you scream out and how loud the moans are. But I did find it interesting that there is not a single screaming gay girl in all of Edmonton but that the bi girls are howling like crazy! Listen up, you might hear a bi girl now if you are quiet enough!

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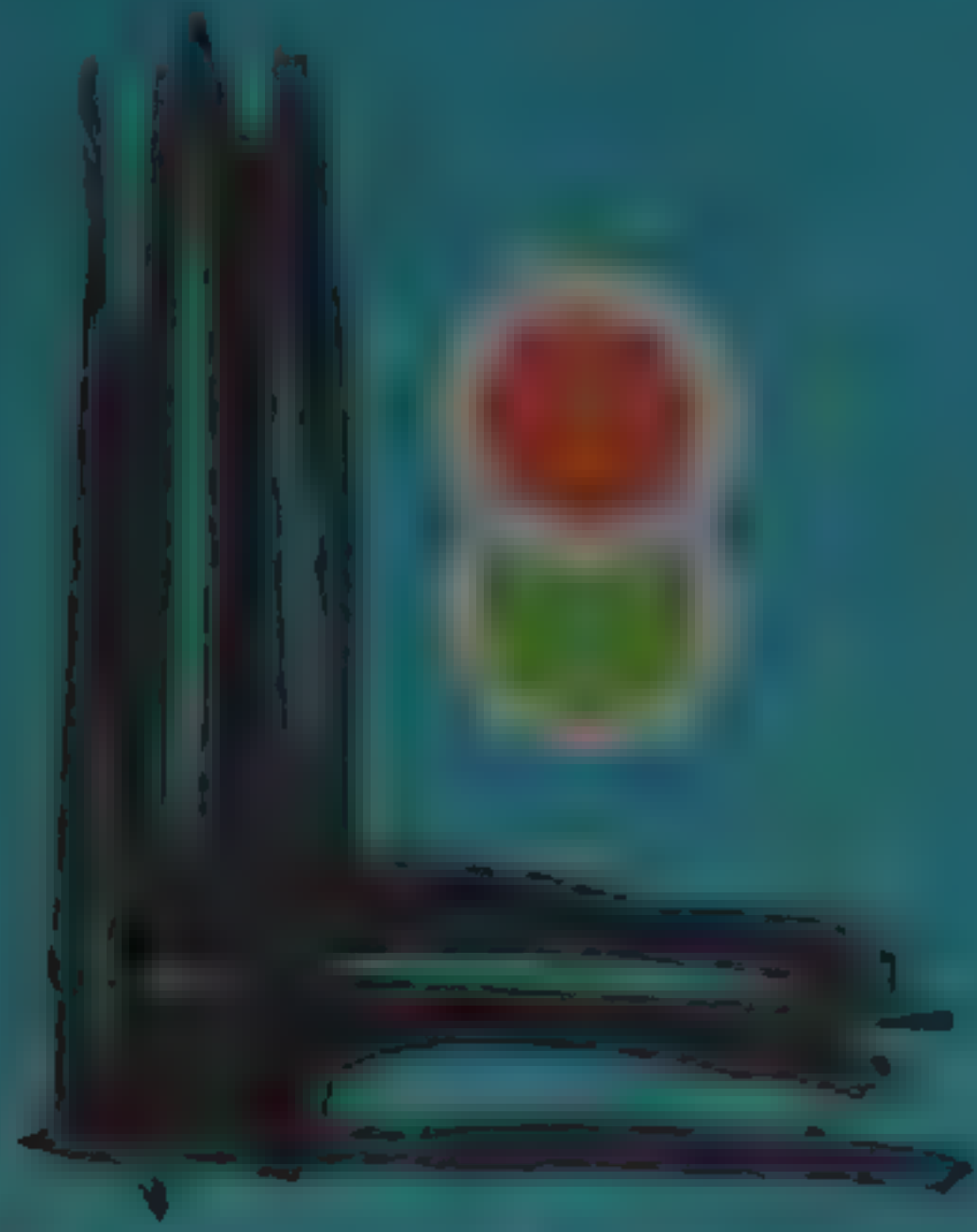
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In the last year, have you experimented with someone outside your sexual orientation?



	FS	FG	MS	ML
Absolutely not!	42%	57%	69%	55%
Not yet, but you never know	45%	14%	24%	23%
Please do not remind me	2%	15%	2%	0%
Sure have, it is worth a try	11%	14%	4%	19%

I always find it interesting on these questions that the bisexual people provide answers other than "I am bisexual." How can someone who is bisexual experiment outside his or her sexual orientation? Perhaps I'm opening up Pandora's box asking that question. Nevertheless, the questions seem to always single out straight guys Why are you so afraid of other penises? They are natural ... you have one! Straight girls seem to be game. At least that's is promising for the straight guys!

STRAIGHT GIRLS

Seems like it could be fun, as long as I didn't run into them at the grocery store the next day.

At the end of the day, I'm hetero and find I'm not really, completely satisfied without full penile penetration. But I sure do enjoy playing with girls!

I am way too monogamous to try, but I always wonder.

Used to make out with girls but who hasn't these days? Lesbian is in.

I wouldn't call myself bi, but, hey, if they turn you on, why not? However, it ended with a relationship and she drove me up the wall, so next time it will be a one-night stand only.

I didn't put bi-sexual at the top because I would never date a woman, but I fuck them.

In the words of Katy Perry, I kissed a girl, and I liked it.

I was curious. I did, and it was a blast. Looking forward to exploring other female bodies more.

And yes this is pre-Katy Perry 'Kissed a Girl' crap

I kissed a girl who was gay but aside from the excitement of kissing a girl and her soft lips, I wouldn't take it any further. Just not into it.

I'm so straight. Have tried, but it's just not for me. I like cocks and muscles and Adam's apples and facial whiskers.

Nope. I don't have a problem with experimenting, but it's not for me.

GAY GIRLS

Gay Girls were tight lipped, and said nothing on this subject.

STRAIGHT GUYS

We rubbed shoulders on the sidewalk—it was invigorating.

I don't oppose the idea completely, maybe some day I'll meet the right boy.

I can appreciate a good looking man

but It doesn't do anything for me sexually.

Give me a pretty transvestite and a dozen berry flavoured wine coolers and anything could happen!

Man and woman, just the way God intended. Oh and sometimes man and women.

Kissed a dude, figured I should try it, wasn't for me.

I say straight because I don't think I could be emotionally involved with a guy, but it can be a lot of fun once in a while.

I tried sex with other guys in college many years ago. It was okay, but not astounding. That spark that drives my heterosex just wasn't there.

GAY GUYS

When I was younger I tried the 'straight' route but found it wasn't me—since coming out I haven't given heterosexual relations a thought.

Unless you classify making out as experimenting, I've been exclusively gay

Ew, boobies ... va-jay-jay ... no thanks ... I'm dreaming of sunshine, lollipops and rainbows to get that image out of my head now ... thanks a lot Vue.

I've been approached by quite a few girls which is quite flattering but I'm not turned on at all.

I am a gay as can be, occasionally, after many years, I will meet a women that I think, "Maybe I should." Then along comes a MAN and I come to my senses and, poof, the thought's gone!

I had sex with a heavier girl which does not generally do it for me. I did, however, enjoy it—she was quite fantastic and knew what she was doing.

Girls are great for friends, but not for fun!

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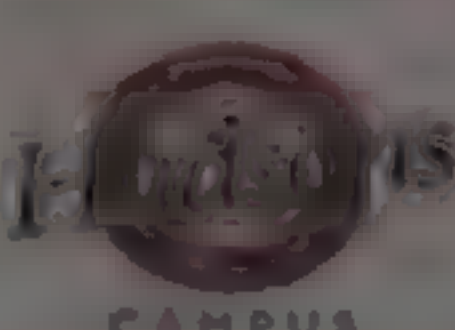
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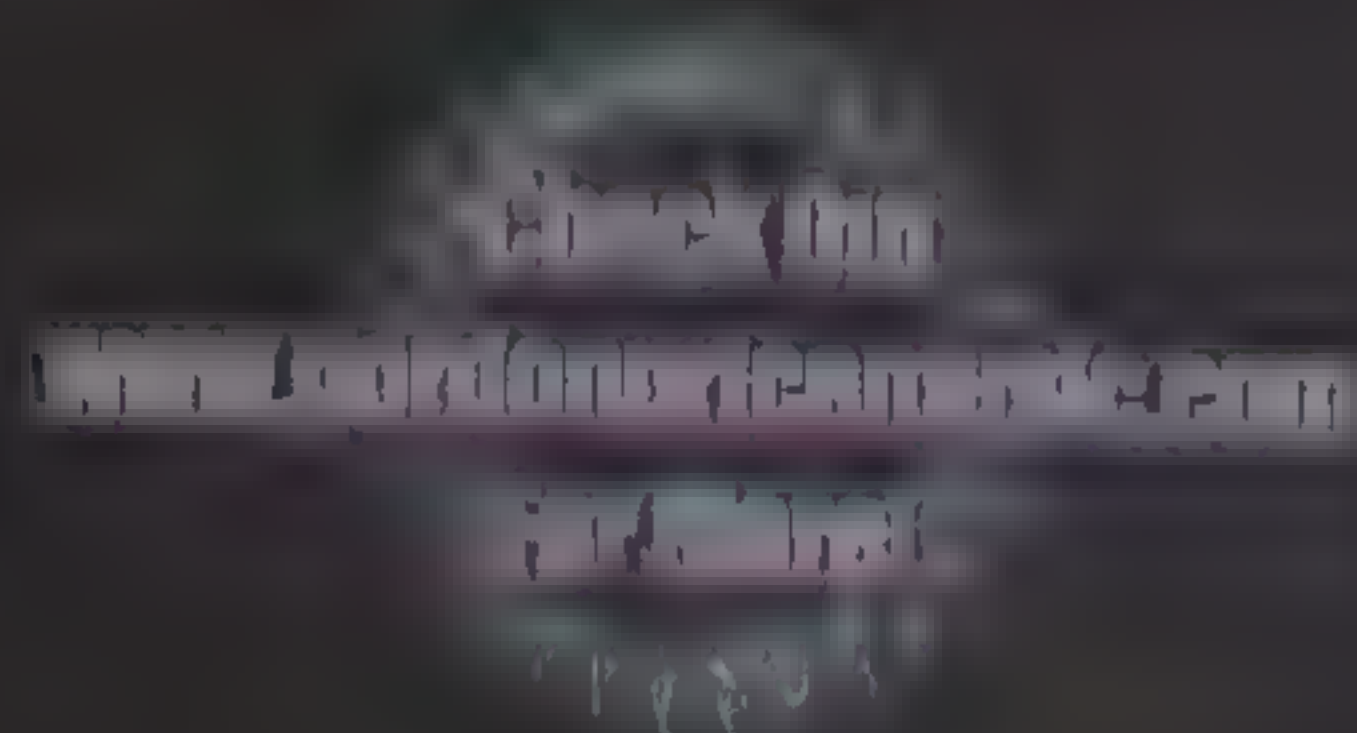


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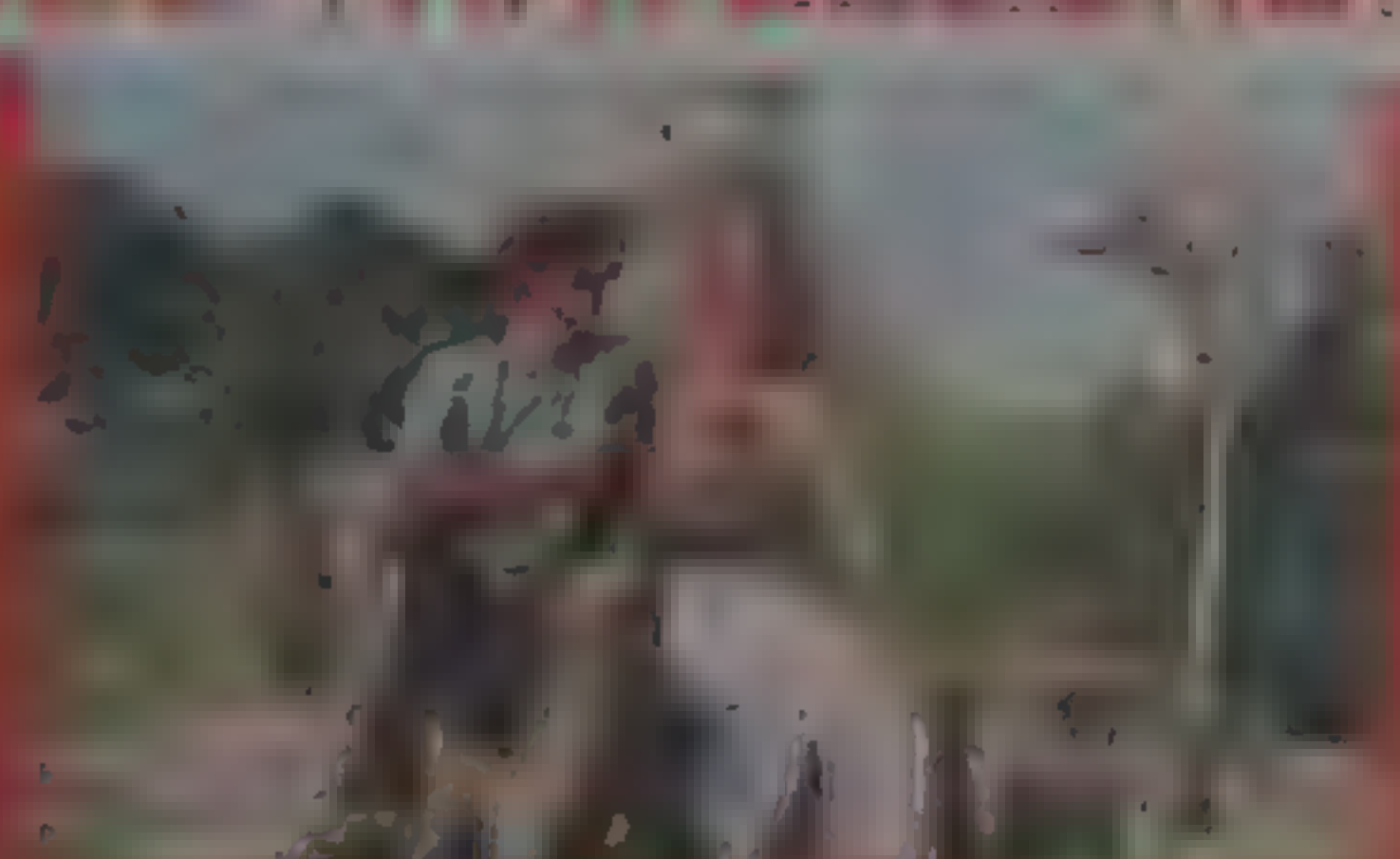
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In the last year, have you had sex with someone you should not have?

LADIES

Definitely. With my good friend's boyfriend.

I had sex with someone who had the same astrological sign as me, to see what it would be like. I also made out with someone who had a lip ring to see what that was like.

With a married man who only told me he was married after we were finished.

Yes—someone who was totally in love with me and a virgin and I just wanted to get laid. Oops.

A gay guy. And I'm a straight girl. Whoops.

Yes, he turned out to be a flake and was just using me for sex.

Yes, a couple of times. Not with strangers, thankfully, but with too much alcohol in the body I had really bad sex (in my opinion, not his) and I



felt like shit the next day about myself.

Yep, a random coke-head on New Year's.

Yes, two of my good friends (at the

same time) when all three of us were in relationships and friends with each other boy/girlfriends.

Yes, because I was only doing it so they could get back at their

girlfriend

My best friend's boyfriend while she was drunk and passed out in the same bed.

Yes. Had an affair with a then-engaged coworker, and continued it after they got married. His wife found out, was cool with it, and now we all play together.

My best friend's boyfriend. Bitch deserved it.

Oh yes! Exes are very dangerous ... they know all your "melt me" tricks!

MEN

Well she was gross looking ... so I guess I shouldn't have.

Yes. A girl at a party, it really hurt my girlfriend's feelings as she didn't want me to do it. Luckily we worked through it.

In the last year I have slept with the majority of my sister's friends. This has caused a lot of turmoil and drama ... do I feel bad about it? No.

Her husband tried to shoot my balls off.

The girl that was living with us because she was a "starfish"—she would just lay there and take it, and apparently she was known for doing that.

Yes, prostitutes, co-workers, ex-girlfriend married woman, dude

Yes I rode my old roommate's bird while he slept. He would have done

the same if the bollocks had half a chance. She is a basket case—I'm pretty sure she sucked off my other mate too, he denied it, the lying bastard. She was talking about marrying him one minute and hopping off my knob the next. Weird bitch.

A woman I met on the Internet. She was much less attractive than she initially claimed, not a problem, really, but then she kind of stalked me online after I told her it was a one-time thing. I also allowed the mother of my son's best friend to seduce me (well, I did not resist much). We have to see each other all the time and it's a real temptation to keep it up, but it feels like I am betraying my son.

Close Friend, less than 18 year old (I'm 24)

Some woman's husband

Yes, he didn't tell me he had a wife and kids until after we had sex.

Yup. But at the time, it seemed all well and good and it wasn't until we got to know him better that he turned out to be more than a little crazy.

Ones I regret: that lesbian; threesome with a girl and her boyfriend that got really awkward; a college freshman who didn't tell me she was a virgin 'til after and got scary possessive; rebound girl who broke my fucking heart. Ones I ought to regret, but don't: friend's ex. That same friend's sister. (I'm kind of a cad.)

Q. What do Arthur Miller, Joe DiMaggio and YOU have in common?

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Do you ever think of someone else when you're doing it?

	FS	FG	MB	MS	MG	MB
Oh yeah, all the time	3%	0%	14%	4%	5%	0%
Early often	7%	14%	17%	14%	14%	30%
Once in a while	60%	57%	43%	54%	50%	60%
Never	30%	29%	26%	28%	32%	10%

We asked for details. You said:

ALL

Previous partners or make out buddies whom I never did the deed with.

The male stars from the Peruvian telenovela Latin Lover

A guy I met at a party way back. For some reason, I thought he was the guy I was going to marry. We only cuddled, but I still think about him a lot. Even in times when I shouldn't.

Care failure, that girl that only wears rope at

NewCity.

Her sisters.

Once in awhile I think about the writing staff and Vue Weekly and wonder if they would approve of my style and technique. I imagine you sitting bedside with your laptop tip-tapping away at a breakneck pace stopping ever so often to grimace at an unflattering angle. Maybe there is three of you. One could cup my supple ass a little

and a couple others could tweak my nipples a bit.

My lover doesn't mind though. She doesn't read. She's fantasizing about the sweaty coke-snorting lead singer from the Barenaked Ladies.

My wife when with others ... and my sister-in-law when with my wife. Lol.

No, really, never. Am I weird for that?

Mother Teresa or anyone hotter than my ex-wife. Her husband.

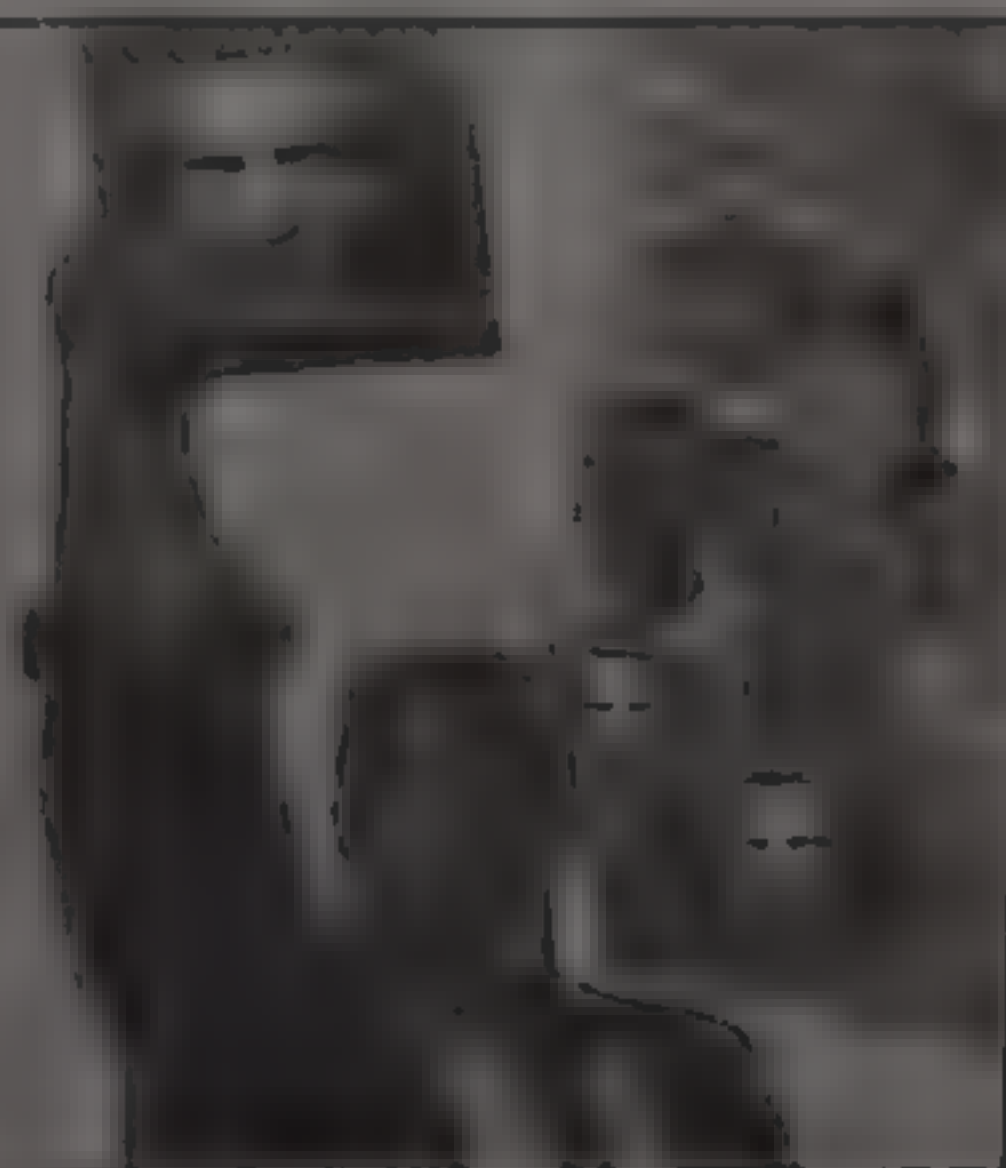
If you seek a new partner/luck buddy, is anyone off limits?

To begin, remember this is a question you could click all that applied. After we launched the survey, we realized that we did not have enough options on this question. Member of the family is too general. I mean, really, having sex with one's sister is repulsive, but doesn't everyone have some hot third cousin you'd like to see naked at a family reunion? Funny, though, even without clarification, straight guys were by far the most likely to put out the fuck me flag at Thanksgiving. Guys, in general, are far more likely to hit on anyone in their lives. Sluts!

	FS	FG	MB	MS	MG	MB
Members of my family	95%	100%	97%	86%	95%	90%
Members of my ex's family	72%	86%	43%	47%	60%	36%
My friends	29%	29%	11%	21%	14%	5%
M, friends' partners	75%	71%	51%	32%	45%	23%
My friends' exes	50%	29%	31%	23%	9%	5%
Anyone with a partner	63%	72%	40%	36%	41%	14%
No one is off limits	4%	0%	0%	8%	0%	4%

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What would you try if you had an opportunity?

	FS	FG	MB	MS	MG	MB
Tantric sex	73%	71%	66%	58%	59%	71%
Group sex (3 or more)	47%	71%	77%	72%	87%	91%
Sex outside your preferred gender	50%	14%	66%	14%	18%	69%
Fetish play	53%	57%	69%	47%	59%	75%
Anal	37%	14%	46%	58%	68%	84%
Internet / Phone sex	32%	40%	40%	30%	33%	36%
Sex with prostitute	5%	14%	11%	30%	5%	44%
Sex with multiple partners	5%	0%	14%	9%	14%	50%

Remember, people could click on all that applied. Seriously, how can 30% of bisexuals say they do not want to try outside their preferred gender!?! Boggles the mind! Straight ladies seem the least interested in experimenting while gay guys look like they'll try just about anything.



I was surprised at how many people were interested in trying to have sex with a transgender person. I thought that was a pretty rare thing. So I decided to ask them what they would do if they had the opportunity to have sex with a transgender person.

Out of all the men, 30% said they would have sex with a transgender person. 30% of the men said they would have sex with a transgender person. 30% of the men said they would have sex with a transgender person. 30% of the men said they would have sex with a transgender person.

When I asked the women, 14% said they would have sex with a transgender person. 14% of the women said they would have sex with a transgender person. 14% of the women said they would have sex with a transgender person. 14% of the women said they would have sex with a transgender person.

Out of women who said they were willing to have sex with a pro, about 10% also thought that law. 10% of the women said they were willing to have sex with a pro. 10% of the women said they were willing to have sex with a pro. 10% of the women said they were willing to have sex with a pro.

Have you tried anything freaky in the last year?

LADIES

Whipping cream. It was sticky and I worried too much about it getting on the sheets
Anal sex
 Lots of spanking, bondage type things.
Not particularly, I like to keep my fantasies fantasies because whenever I fulfill a fantasy, I no longer fantasize in the same way. At that point, I'm remembering which can also be a turn on, but remembering an escapade doesn't mean it had to be a fantasy first.
 Bondage
What do you consider freaky? I've been spanked, tied up (lots of rope bondage), suspended, whipped, tried Violet Wand and electric play, slept in rubber sheets and a latex catsuit, tried breath play, and lots and lots of choking, and the experience was one that I wish not to repeat.
 Yeah, getting smacked around during sex. What fun!
Bondage, light S&M
 Had sex all over the office.
A little sex in public ...

I stuck my finger in someone's butt
Sex in a public place.
 I guess many people would find the sex club (swing clubs) freaky. We tried the swing there—it's fun! Sometimes they have theme nights where you can dress up in costumes (school-girl, shortest skirt, etc.)
Um, I masturbated in public, at work—a lot.
 Nothing much, just made a peanut butter and jam sandwich with my ass. (Which by the way is extremely hard.)
Is gettin tied to the bed freaky?
 Made a Blacklight porno in my boyfriend's garage. We're sexy art maniacs!
My best friend showed me her toy box.
 Sex at the resort we honeymooned in behind the amphitheatre while the show was going on and there were hundreds of people walking around.
Sex with a close female friend.
 Sex outside, in a car
Sex in the West Edmonton Mall parking lot, in the well-lit area too!
 Bondage
Exploring the bad side of life.

MEN

A hooker in a Middle Eastern brothel. Her little kids were in the kitchen prepping lunch. In the living room, waiting with me, were two national soldiers. And the pimp was her husband.
Had sex with a married woman while her hubby and my girlfriend watched. It was fun.
 Light bondage, handcuffs, bondage tape, lots of new toys and dressing up.
I dont know what I consider freaky ... I passed out in the middle of a blowjob hand cuffed to my bed ... I was really drunk and falling asleep—it made the girl really mad. She left me handcuffed all night through. The next morning I had a really bad neck ache and bruises on my wrists.
 I watched a solar eclipse while sitting in the outhouse with the door open.
Nothing that I would call freaky but might entertain someone; had sex with an escort—cute girl but the sex was horrible and really expensive. Was sleeping with my wife and the girl that was liv-

ing with us (all together)
 Anal, it was great for both me and my lover
Threesome with a couple 10 years older than me. He loved to watch me giving it to her while she gave him oral ... it was fun and I look forward to trying it again!
 Sex in public. Fucking a girl in the ass. Fucked a virgin.
Pee play
 Sex on that grassy patch beside Shaw Conference Centre. Full on 69 with her dripping into my mouth
Unfortunately, no. Well, does anal count?
 After hearing the couple across the alley going at it loudly, we got it on against the open window and tried to match them.
Her in bondage (leash and handcuffs)
 Loads! My girlfriend used a butt plug
 @111111
No. Although I let a lovely Swiss girl stick her finger half way up my hole last year. It was not as bad as it sounds either. I was shocked—she didn't strike me as the naughty type.
 Not really Light anal play, more nylon

fetish play, and bringing pretty mundane toys into the bedroom (vibe). I'm not sure what "freaky" even is these days! I don't consider sex while on your period freaky, but I'm sure that some do. I'm not really interested in the more extreme fetishes like watersports, scat, fisting, leather, heavy BDSM.
My lover penetrated my ass with a strap-on dildo while I humped her best friend. Then my lover and I dominated her friend and made her our sex slave for the weekend (consensual, of course). I really enjoyed her tonguing my ass while my lover sucked my cock.
 Yup ... sex in a dirty video booth not fun
Piercing genitals ... S&M ...
 Other than continued threeways with another man and my girlfriend, continued pegging at my girl's hands, sex on a swing, in the kitchen, in my office, in front of my living-room mirror-wall, on a picnic table in a Saskatchewan rest stop, and against the wall of a gun-tower on the Plains of Abraham, no.
Bloodletting



You visit your hotel's public hot tub, a couple is engaged and don't notice you. You ...

	FS	FG	MB	MS	MG	MB
Sneak Away	22%	33%	15%	24%	45%	0%
Hide and watch	23%	0%	30%	20%	20%	20%
Head back to your room to work off some steam	6%	37%	11%	12%	10%	10%
Damn it, it's a public hot tub and I need a soak!	20%	20%	10%	15%	15%	20%
Call the hotel, have them and the tub cleaned	9%	3%	5%	5%	5%	10%
Ask if three's company	5%	10%	20%	22%	15%	38%

We did have people answer other but we've adjusted the numbers to exclude them. The percentages are interesting Overall, guys seem more likely to take an adventurous route while girls bail. Gay girls are committed, though—to either walk away or work their junk!

Sex can be messy! Yours is so messy, you need:

	FS	FG	MB	MS	MG	MB
Tissues	27%	29%	26%	23%	11%	11%
Hand towel	37%	43%	27%	20%	33%	20%
Large bath towel	23%	29%	18%	20%	33%	47%
New sheets	12%	0%	12%	13%	10%	16%
Decontamination crew	1%	0%	7%	3%	10%	0%

We asked for specifics. You said:

ALL
I'm a gusher and my man knows just how to hit it, haha!
Santorum—google it.
I was with one guy and he hit me right in the right spot and I totally gushed. It happened with him quite often but not since with

other guys.
I come big ... I do believe gushing is the word that has been used.
Sometimes a shower is necessary after. KY, juices, sweat (his and mine)
I cover the bed with a waterproof cover PLUS a couple of

thick blankets to absorb all the moisture. And still end up with puddles.
There's nothing fun about sleeping in the wet spot.
G0000000!!!! So much G000!
"That time of the month" doesn't mean that you can't have sex ...

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What keeps you from having sex more often?

	FS	FG	MB	MS	MG	MM
I am a virgin	5%	0%	6%	2%	5%	5%
Sex more often? I am good with what I get	21%	43%	23%	24%	45%	19%
Work too much	32%	72%	26%	35%	23%	31%
Too Tired	41%	43%	29%	30%	27%	36%
Single and not meeting people	21%	29%	23%	20%	32%	40%
Too busy with friends	11%	14%	26%	10%	5%	30%
Unwilling Partner	11%	15%	11%	21%	5%	14%
Too busy with family	10%	13%	6%	13%	9%	5%
Sexual dysfunction	5%	12%	0%	5%	0%	10%
STD/STI	3%	0%	9%	1%	0%	0%

This is yet another question where you could answer all that applied. Though it seems people answered fewer categories. In addition, there were several that could theoretically overlap. One interesting note is the amount of bisexual women with glow-in-the-dark privates. We hope it's the kind that clears up

ALL

Two children under two years old, need I say more?
Stupid neighbours in my apartment building who have SUCH a problem when my boyfriend and I have sex, that they need to leave notes and bang on the walls.
 My sex life is fucking fabulous
Catholic guilt?
 I'm ready to pounce as long as I'm not tired. Boyo needs to have a few more stars aligned, but it's worth it.
My mother-in-law lives with us now so that has put a huge damper on our whole relationship (for the worse) including amount and frequency of sex.
 I just don't care to have sex with women who believe they're entitled to throw me out of my own house, steal my children and claw away most of my future income.
Both my lovers live in other towns



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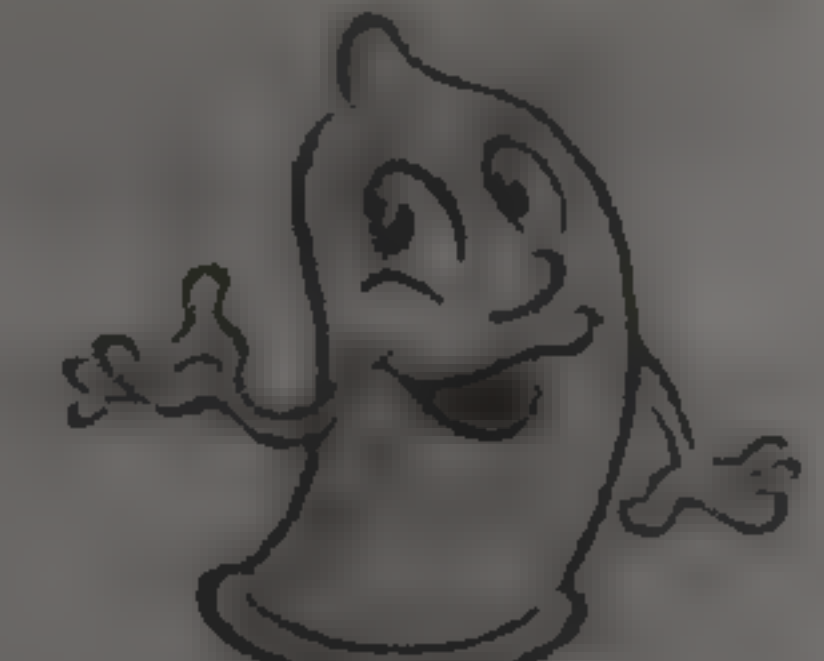
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sex (n.)

sex is like math: you add the bed, subtract the clothes, divide the legs and hope you don't multiply...



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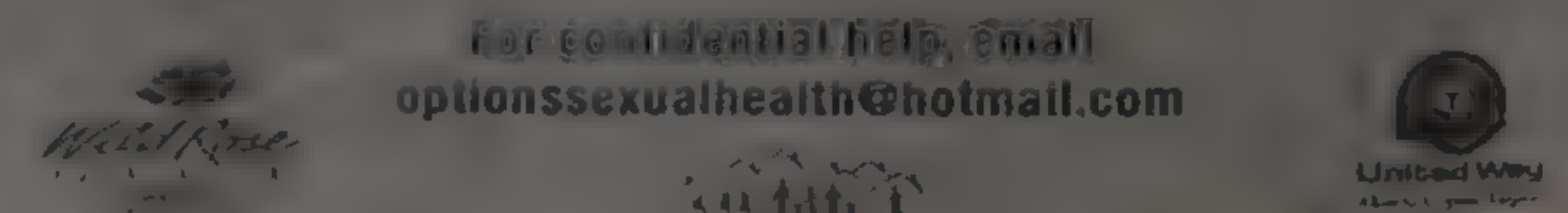
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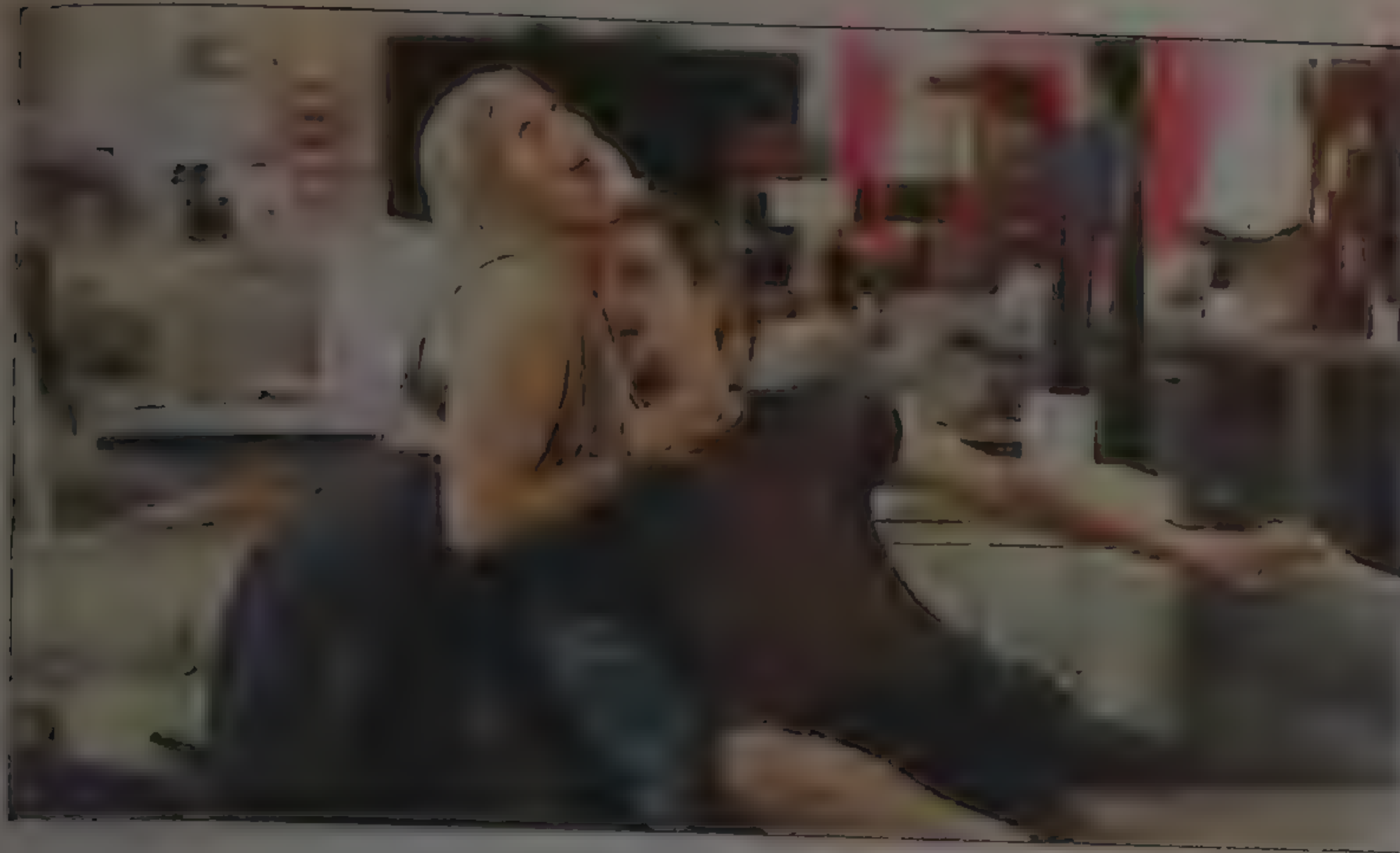
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Have you ever employed a marital aid in the bedroom?

	FS	FG	MB	MS	MG	MB
Yes, often	25%	40%	20%	20%	20%	40%
Yes, once or twice	25%	10%	25%	20%	30%	20%
Not yet	41%	14%	3%	42%	36%	30%
No, I would never	14%	25%	14%	13%	9%	10%

Well, in almost every group, it is about 50%. Although there was some confusion over the question—and to be perfectly clear here, a "marital aid" is a sex toy guys

ALL

Whips, vibrator, things to tie me up with. If by "marital aid" you mean vibrators and things, then hell yes! And would recommend it to everyone!

My Japanese (but probably made in China) friend, Fukuoku, a little non-fury pocket rocket.

Tied hand cuffs, a strap to tie my hands together, costumes, lingerie.

Don't really know what that is. If it's a sex toy, then yes.

I think it's great I'm getting a stripper pole next.

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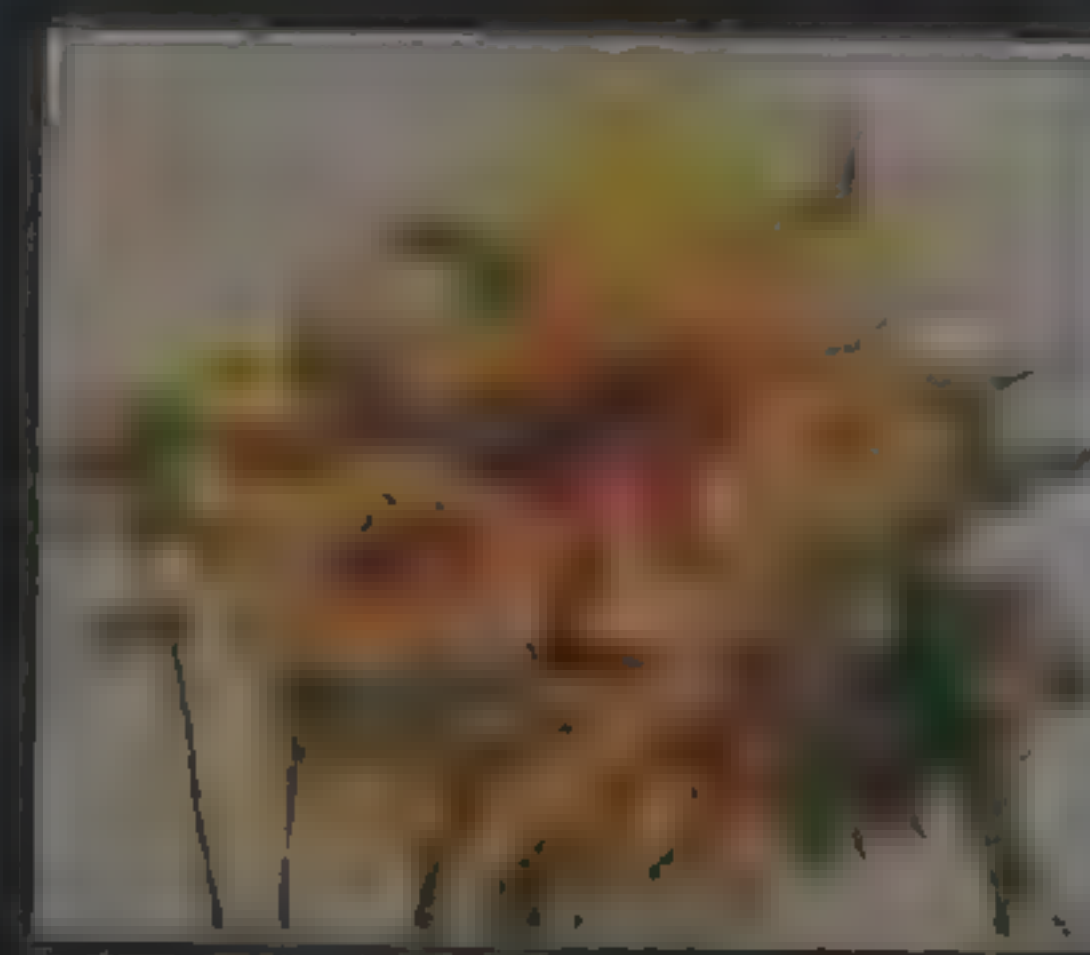
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WUWEEKLY

How often do you have erotic dreams?

	FS	FG	MB	MS	MG	MB
Never	6%	14%	3%	7%	14%	16%
Occasionally	83%	57%	77%	71%	64%	59%
Very often	10%	29%	17%	17%	18%	20%
Nightly	1%	0%	3%	5%	5%	5%

Hmm, we think the guys are lying. Come on, admit it. It is very often. We asked for details of a dream remembered. Here are some interesting ones:

ALL
It involved a guy I went to school with. We had fooled around once before but it didn't go all the way. One night I dreamt that we were in a Wal-Mart of all places and we were kind of in a corner when he started kissing my neck and stuff. We start-

ed making out and he put his hands down my jeans and the next thing you know I was riding him like crazy in the aisle...
Cab driver! My (young, white) husband is getting fresh in the back of the cab when suddenly he and the (old, asian) driver switch places, and I love it.



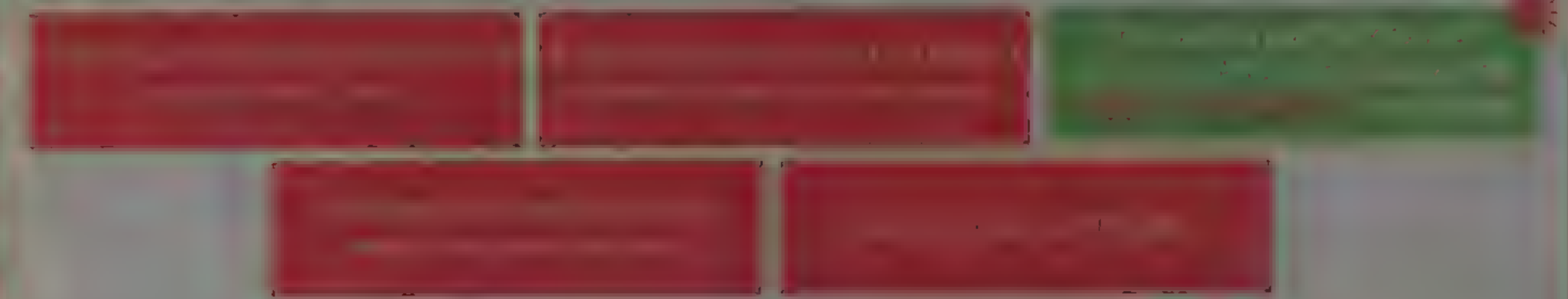
Last week I had a dream about my husband and another guy tag teaming me: I was riding my husband's dick like the wind while this random guy was fucking my ass good and hard. I came so hard in my dream that I actu-

ally blacked out for a second.
I was fucking Liev Schreiber in a hotel room and couldn't remember his name so I kept calling him Cotton Weary (his character's name in the Scream movies.)

My best friend (a girl) had a penis and we were about to have sex. My other best friend (a guy) and I ended up trying to have sex but it didn't really work. I guess we both forgot he was gay for just one night, una noche, etc.
A couple of months ago I ACTUALLY orgasmed in my sleep. It woke me up. I was dreaming about an ex-boyfriend ... oops. I was having an affair with a local TV personality.
That big black guy with the African accent from Oz was going to rape me and then he just laughed and shook my hand and asked me where I went to grade school. I was having sex with a much younger friend of the family.
It's usually the same dream every time. It involves my childhood best friend's older sister. We are fucking on the washing machine and her mother catches us but we don't stop and she just watches us.



Why Support the Walk for Life?



There are many great reasons to pledge an individual or team in the **2008 Scotiabank AIDS Walk for Life: Alberta Throwdown** on September 21, 2008, at Edmonton City Hall.

For **HIV Edmonton**, your support means we can continue to work toward ending the discrimination, stigma and transmission of HIV/AIDS while caring for the people in our community infected with the virus.



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Do you use condoms?

	FS	EG	MR	MS	MO	MD
Every time	24%	29%	29%	35%	32%	21%
Yes, when I'm stepping out	17%	0%	31%	19%	27%	39%
No, I have a monogamous partner	55%	0%	26%	38%	27%	31%
No, they're "too tight," "suck all the feeling out" or "are too restrictive"	1%	0%	0%	8%	14%	9%
No, I have no penis, nor does my partner	3%	71%	14%	1%	0%	0%

Wow, roughly 10% of guys are still taking their lives into their hands. I guess the ads and infomercials just don't convince you. Right?



Here's one scary thing about the guys who said they never used condoms—65% of them are in non-monogamous relationships, or aren't in a relationship at all. That's fucked up guys

We don't consider ourselves arbiters of morality around here or anything—I mean, have you looked at the issue you're holding in your hands?—but really, if you're going to have sex with a bunch of different people, you should at least be safe about it. If not for your sake then for everybody else's. Next year we'll probably ask some in depth questions about STIs and we'll hopefully get to the bottom of what's going on out there

Oh, and a few more things: out of the guys that don't use condoms, 55% of them can't remember the names of all the people they've slept with, 25% of them would consider having sex with a member of their own family, and 15% are "secretly non-monogamous."



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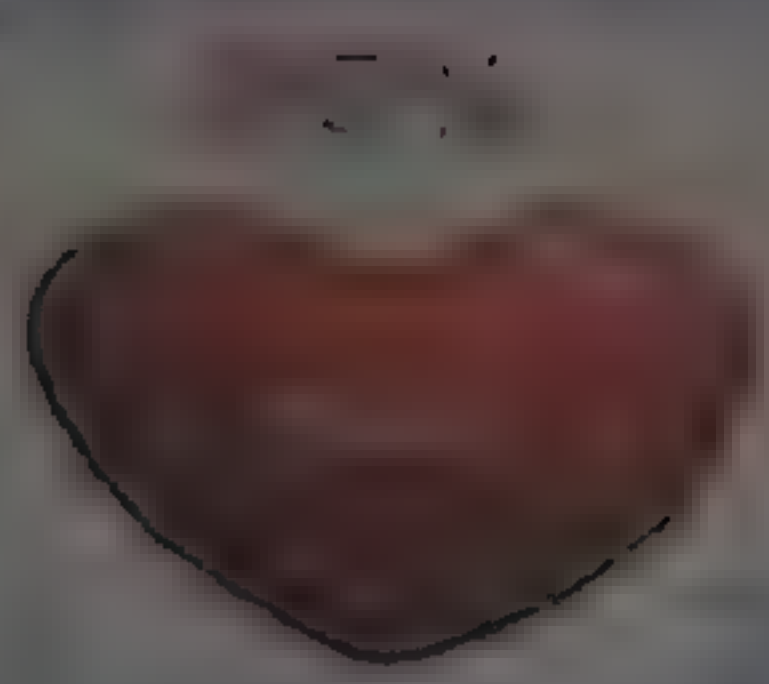
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Keep going!

How would you rate yourself as a lover?

	FS	FG	FB	MS	MG	MB
Amazing	25%	29%	17%	20%	18%	16%
No complaints yet	65%	57%	71%	60%	64%	64%
My enthusiasm makes up for talent	6%	14%	6%	15%	11%	10%
They keep falling asleep!	0%	0%	3%	1%	0%	0%
I am a virgin	4%	0%	0%	2%	5%	5%

We asked you to tell us more. We found it interesting how many people have high opinions of their abilities. Too bad we are unable to ask their partners to find out the truth. You said:

ALL
Was told I give amazing head.
I am willing to experiment, I include foreplay and I am willing to consider my partner's feelings, thoughts and needs.
My wonderful husband tells me I'm a great lover but I think that's him just being polite.
Always been told I've been their best blowjob.
I don't know. I think I am doing well, but I

don't really know.
Been told by 80% of my lovers that I'm the best they've ever had.
I'm Latino thats all i have to say. Haha
Most girls tell me I'm fantastic ... a couple others, I'm hoping it was just poor chemistry.
I am always suspicious that my significant other has had better. I fuck well, but I don't fuck long.
I'm fit, have stamina and enthusiasm, and care about the people I fuck.

What is the best time for sex?

	FS	FG	MB	MS	MG	MB
Morning	7%	14%	3%	11%	5%	10%
Nocturnal delight	8%	0%	12%	5%	5%	5%
Just about midnight	16%	0%	11%	6%	14%	0%
Any time	68%	86%	74%	78%	76%	85%

In retrospect, this was a dumb question. Really, if you prefer mornings and your partner is up at 10 pm, are you going to say no? Of course not, you're going to climb on! That said, it's about evenly split between a good morning or goodnight hump. Only bisexual girls want to play screw.



Here's one thing about people who consider themselves amazing lovers: many of them must be referring to how well they please themselves, not their partners. Out of all the men who considered themselves amazing lovers, 10% of them answered that they didn't "give a shit" whether their partner climaxed or not. And in terms of straight men who didn't give a shit, more than 50% thought that they were amazing lovers.

And for women, the number that didn't give a shit whether their partner climaxed or not while still thinking they were amazing lovers was similar to men's at 11%. I don't see how the two things can go together quite frankly, how you could roll off your partner thinking that you are just the bee's knees while they're looking at you wondering whether they should kick you out, start wanking, or both.

And a fair number of straight men seem to be either naive or delusional about their performance in the bedroom. Nearly 10% of straight men who answered that they were amazing lovers told us that there had never been an instance where their partner didn't climax. Are you kidding me guys? Didn't any of you see *When Harry Met Sally*?

WHY WALK?

FOUR GOOD REASONS TO PARTICIPATE IN THE

2008 SCOTIABANK AIDS WALK FOR LIFE, SEPTEMBER 11-17, 2008

IT'S GOOD FOR YOU. Doing the Walk in one hour will use up 300 to 400 calories and the fresh air is great for your skin, lungs and mood. Plus, you're surrounded by positive energy. Hundreds of passionate, fun-loving walkers and many more devoted, energetic volunteers create an atmosphere that can recharge the batteries of even the most burned out among us.

HIV EDMONTON RELIES ON THE WALK FOR LIFE. Providing outreach, support services and community education to the Greater Edmonton region costs money. The Walk for Life is HIV Edmonton's primary fundraiser. Without it, we wouldn't be able to engage in activities such as:

- providing drop-ins, talking circles and other events for people either living with HIV or at risk;
- accompanying clients to medical appointments;
- providing nutritional supplements, vitamins and other necessary supplies;
- delivering workshops to adults and youth across our city; and
- helping HAART House provide HIV medication.

JOINING THE WALK IS POSITIVELY SEXY! A sex-positive approach to HIV/AIDS education and prevention is one of the keys to eradicating this virus. When 500 Edmontonians walk through the city's core to raise funds for HIV/AIDS support, outreach and services, we send a positive message about sex and sexuality to the world.

THE WALK CHANGES LIVES. Here's what some of our clients have to say about the Walk for Life and HIV Edmonton:

I am a heterosexual male who played around with drugs, and it only takes one dirty needle to catch the virus. My partner was pregnant at the time. During this time, I lived in a rural area, where there was no public understanding. At one point in our town, we were considered "that AIDS couple." We had no real friends after we disclosed to a couple people who we thought were our friends.

I am now living in Edmonton and I tell practically no one about my HIV on account of stigma and discrimination. I don't believe that disclosure of my identity will make it any easier for me. One place that has helped me in the city is HIV Edmonton, with the food bank vouchers, Ross Armstrong Program and support.

Steve

At the time I found out I was HIV positive, I was seven months pregnant. I mention this fact because I was actually relieved when I asked my OBGYN if the baby would get the virus and he said probably not; because of the medications, the baby would be fine.

The percentage of babies born in our prairie province who get the virus from their HIV-positive mothers is very low and this percentage is caused by accidents during pregnancy. These AIDS Walks are very important. They help with research on transmission and on medication for women who are, and who are not, pregnant.

Grandline

The needle exchanges have saved us from getting HIV and hep C. Being able to get clean needles has been a blessing, especially the Streetwork vans that come around and pick up the old sharps and bring new ones. HIV Edmonton helped us to survive on the street with food bank vouchers, the needle exchange, the drop-in and the support. We also get condoms from HIV Edmonton and hand them out to our friends.

Rick and Page

Sometimes I get upset with God and wonder, "Why? Why him? Why us?"

I like coming to HIV Edmonton. I like the drop-in, plus I feel safe here. In particular, I like the Ross Armstrong Program. At Christmas, that staff and board give gifts and turkey buns. It is good to know that people care.

Samantha Bobi

No one deserves this! I got infected with HIV because of one foolish night, but I did not deserve it. I am horrified to hear young gay men are still getting infected. I wish I could explain how awful this disease is. Sure, we are not dying as fast, but it still is not fun to be sick. I wish I could scream at the top of my lungs, "Play safe!" HIV Edmonton helps do the screaming for me.

Jeff Keller, Board Chair, HIV Edmonton

Register for the Walk for Life today

by calling **780-488-5742** or visiting **www.edmontonaidswalk.com**

If you cannot walk with us, you can still help. Volunteer, make a donation, pledge your favourite walker or team or become a corporate sponsor. We can stop HIV/AIDS, but we cannot do it without you!

SEX IS POSITIVELY SEXY

Have you noticed the language we use when warning people about danger? And the words we choose are often negative. "Don't do that." "That's bad." "You can't."

Sexual HIV is a very real danger that can result from unprotected sex. It is important to help people avoid this danger by telling them what not to do. "Don't do that." "That sexual behaviour is bad; it can hurt you." "You can't do that."

Why not listen to negativity? When we use negative language, telling people what not to do and must not do, we take the joy out of a fun, healthy, sexy life. So, in other words, talking negatively about sex is a real turn-off.

John A. Tobin wrote on this subject: "While attention to the risks is important, the emphasis is also problematic because it can undermine our sexual health promotion efforts. Accenting only the negative aspects of sexuality can reinforce discrimination, perpetuate gender stereotypes and leave youth without positive sexual role models."

The risks associated with sex are a part of life. We want to be able to communicate these risks to people, especially young people, and give them the information they need to protect themselves. Using negative messaging and a 'no-don't-can't bad' approach to sex results in the brain refusing to listen, blocking communication and preventing our well-intentioned messages from being heard.

If we want to encourage safe, healthy sex, we must encourage healthy attitudes toward sex and sex education. That's why, when we talk about sex at HIV, we have put the spotlight on being sex positive.

Being sex positive approach means:

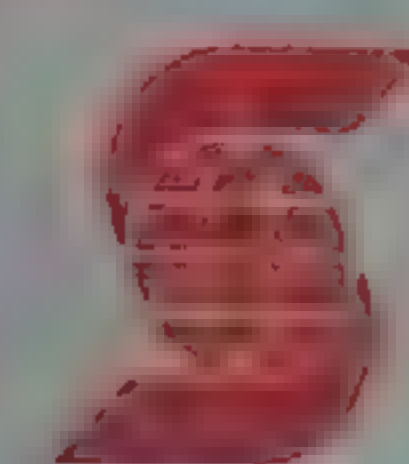
- focusing on the positive, fun and healthy areas of sex and sexuality rather than constantly focusing on risks and consequences;
- providing honest, research-based, information about sex, sexuality and associated risks;
- acknowledging that there are many forms of sexuality and sexual behaviour;
- avoiding judgmental and non-inclusive language; and
- giving people information, then allowing them to make their own choices and decisions about sex.

Sexual health is part of human health. Our goal is to provide people with the information they need to be sexually healthy—for life. The world has changed and we have our beliefs about sex and the way we experience sexuality. For example, men and women over the age of 65 may have had one sex partner their entire lives. Now widowed or divorced, many are unsure of how to protect their sexual health. They too need a safe, positive discussion of the facts for their well-being.

A sex positive approach is a positive, sexy way of dealing with the risks associated with sex. By being sex positive, we acknowledge the fact that sex is pretty darn good and we can show people how to make it better, stay safe and enjoy this wonderful part of being human.

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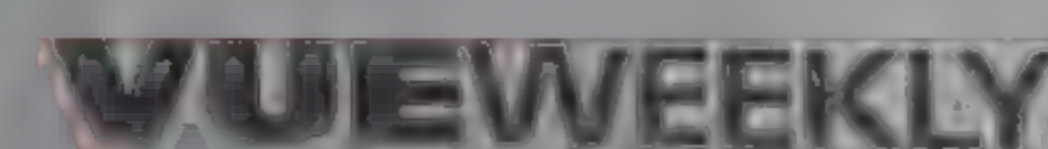
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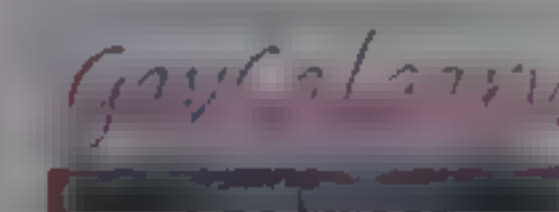
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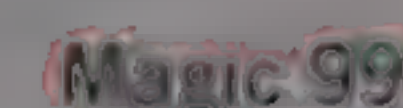
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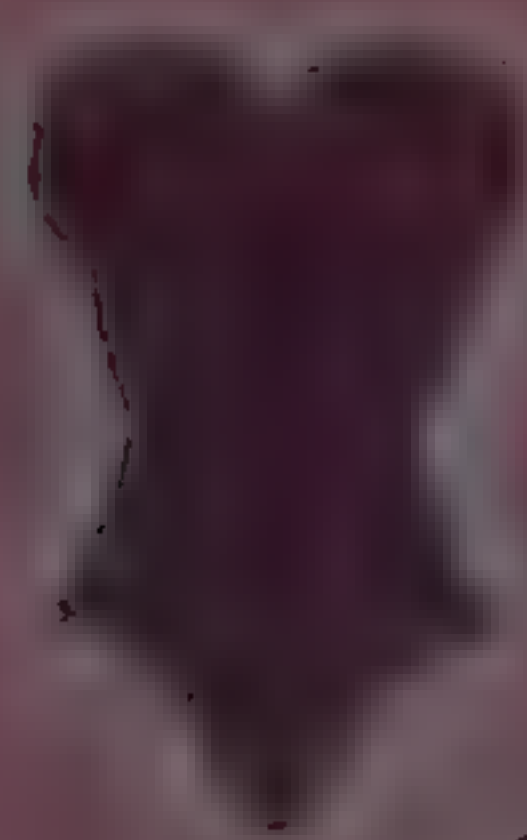
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From Mild to Wild, We Make Lovin' Fun

At what point do you feel a public display of affection has reached its level of appropriateness?

	FS	FG	FB	MS	MG	MB
Not at all times	1%	0%	0%	1%	0%	5%
Sitting	5%	14%	6%	7%	14%	0%
Walking	7%	14%	9%	7%	5%	11%
Standing	41%	29%	37%	40%	50%	39%
Driving	25%	15%	26%	18%	5%	20%
Public rest/pubs	14%	0%	14%	11%	14%	14%
Other	6%	28%	9%	16%	14%	11%

Wow, in almost every case 45% of people figure that once you are at it, you may as well be tonsils deep. Gay girls seem to be split on this subject. They are either entirely offended, demanding displays of affection be very tame, or they are into all out grope fests.

LADIES

Rule of thumb: if seeing your parents doing it at all is awkward, then doing it in public yourself is awkward. In a way I would rather see a person with a hand up a shirt than I would see two people playing tonsil hockey. Depends on what "in public" means. If you're sitting at a table with someone not involved in the action, it quickly becomes rude. If there's no one else directly interacting with you, anything goes. Ya he makes you hot but most people dont want to see that plus moms dont want to explain to their kids what those people are doing. Find a dark alley like everyone else. Feel free to show the world that you're with that person and you care

about them, but i don't need to see your foreplay ... unless I'm invited. Well ... on the one hand (no pun intended) I've felt like yelling "get a room" when I see people feeling each other up in public, but on the other hand (every pun intended) good for them for not giving a shit about what people think. I think that fucking in public, if our private bits can be seen, is too far. If we're in a bar that we're comfortable in, we'll do a little fondling and heavier kissing. If guys cheer us on, we just might go under our skirts and shirts. We're the sexiest couple alive, why would we deny the world from seeing how hot we are? I believe a measure of public decency should be observed.



Yelling "I love you!" after someone who is half a block away is fine; sticking my tongue down his throat is definitely not fine. Depends on the situation: who I'm with and where. Obviously fucked up at a bar it's not a big deal if you're groping and secret groping in public can be fun if it's sneaky. But if you're with your partner's family or at a funeral or something then obviously hormones need to be kept in better control.

MEN

The way you touch your grandmother is how your grandmother should see you touching others. People are too uptight (North Americans much more so ... but in general about sex), but at the

same time some exhibitionists push boundaries past comfortability for even liberal-minded people. I think people need to regulate themselves depending on the situation. Its all good, even if you go under the hood. Appropriate? No. Fun? Fuck yeah! Standing in front of me she'll reach back under my coat into my pants and give it a squeeze. In the mall or at a bus stop is the best. I'm always massaging her ass too. It's perfect. The parking lot blowjob was nice too. Public lovin' is better than public fighting. I find anything beyond a light kiss on the cheek/peck on the lips to be a little unnecessary in public.

Full out pounding in public is a bit much. It is almost always 13-or 14-year-olds doing this in public, which is not attractive to me. I once enjoyed watching a young adult couple almost fuck each other at a bus stop. PDA's are always of interest, as gay men, we still feel we are NOT allowed the PDA time that is embraced by the str8 community. The younger generation is pushing the envelope and I am proud anytime I see a same gender couple holding hands in public. In this province the reality exists it's not always a PDA issue, it's a safety issue. I feel like "hands in the shirt" and "hands in the pants" could have been two separate answers.

Describe the latest thing you've experimented with.

LADIES

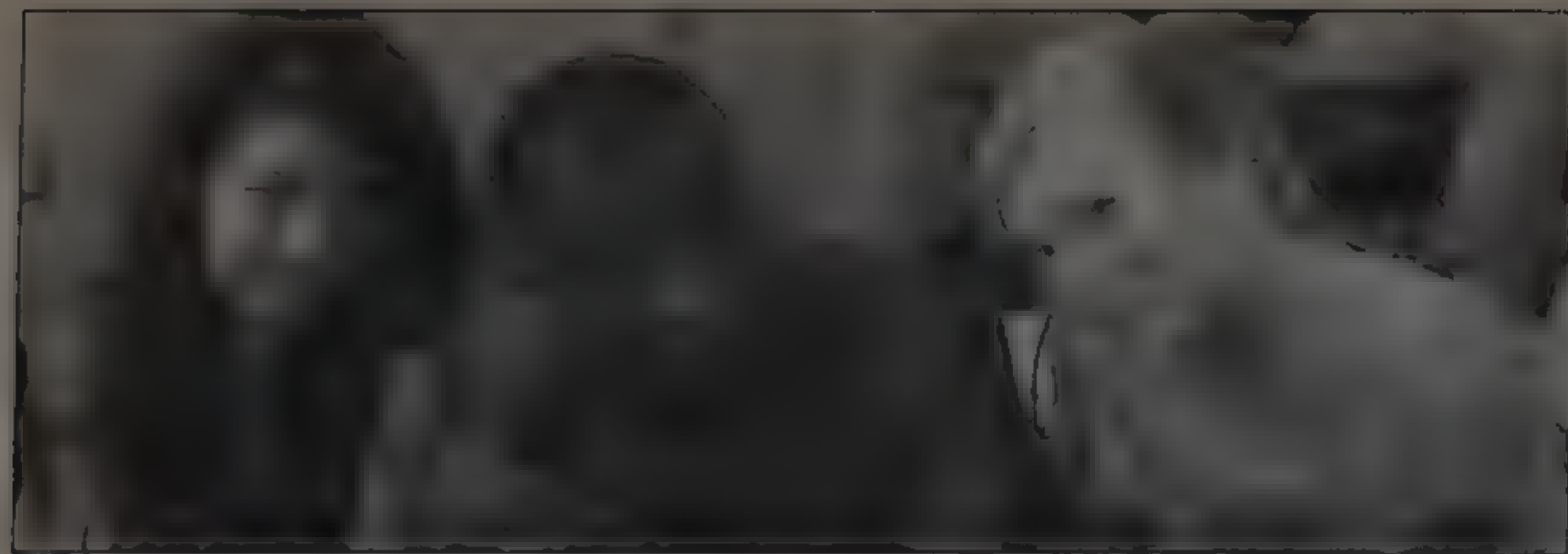
Role playing has become a lot of fun. I've been playing a bit with a M/F couple. They have rules that he is not allowed to actually have sex with me, but everything else is completely open. She's very gentle, he's very aggressive. It's very hot and very frustrating at the same time. The reach around. It's not really a thing ... but www.fetishmovies.com has a GREAT selection of all different types of porn, not just fetish. Bondage beds. I demonstrated them on a sex show and they gave me a lot of fun. Shower sex, it sounds hot but hard to actually execute. I blew my boyfriend in the shower under the water, but I couldn't get the right kind of lubrication, so we switched it around so he

wasn't in the water and it worked a lot better due to his balancing act. He tried pleasuring me (he calls it 'polishing the pearl' after seeing some douche on Penn & Teller's Bullshit!) but it wasn't working (not only physically, but it was his fantasy, not mine). Bondage, blindfolds, cockrings group fetish play Web cam Answering an online poll about my sexuality and been perfectly frank about it. My partner really wants to have anal sex but i really don't like it. Butt fingering The whole swing-thing is still a bit of an experiment—finding out what each of our comfort levels are. Fisting Anal eating

Garden grown cucumbers, baby Taking it in both holes at the same time Making our own pornography Really rough sex, being restrained and forced to perform sex acts. Quite exhilarating! The concept of lovers; friends with benefits. MEN Chronic Masturbation. My friend suggested I shave my ass—tried to imagine how the hell I would accomplish that with one wall mirror Anal toy. Suprisingly fun. Drugs I tried boobsex for the first time last week that was kinda wierd, although chin jabs where quite funny. I also ate out my partner when she was upside down with ice in my mouth. That was kind of wild.

Anal with a vibrator while stoned (I'm a straight male) A six foot high tractor tire. A beer bottle. I DPed and double analed her without the help of another guy. I'm pretty talented. Cock rings Salvia divinorum Anal with my wife ... she didn't mind it, but it wasn't her favorite—I didn't really enjoy it either Well fitting condoms—durex sensi-thin with a nominal width of 56mm Fisting Infantism Semi-polygamy Having anal sex with my girlfriend while she used a vibrating buttplug on me. Most intense feeling ever! Nipple clamps and hard bondage Toys, cross dressing Wife's electric toothbrush

Cum on face or other body parts talking dirty with my parnter about them fucking someone else. Erotic literature—so much better than pornography. I'd prefer to imagine my partner in the story, rather than see someone I don't know. Naked sailing ... pass the sunscreen please, yes ALL over! Poppers, piss play Going outside of my usual standards of what I find attractive in men. I hooked up with a guy much smaller than myself and it was kinda fun. That said, it still wasn't as exciting as the usual fun I have with other husky dudes. I built a dildo machine. Needs some work, but we both find it fun. Meet with other crossdresser for mutual fun Girl-on-guy strap-on fucking



Have you ever had to choose between love and great sex in a relationship?

	FS	FG	MB	MS	MG	MB
Yes	23%	29%	29%	25%	32%	45%
No	77%	71%	71%	75%	68%	55%

Fairly consistent results. We asked for stories of your love/sex grudge match. Here are the dirty details.

ALL
It's never gotten to the point of love unless there is great sex! *I've slept with people that I've downright hated. It only lasts so long though. Then you need to move on. Some of the best sex is with people you hate though.* I usually don't stick around long enough to fall in love if the sex isn't good.
Great sex - I knew he was in love with someone else and could never love me like that...and I knew that though I did love him it wasn't "true" love (I couldn't see myself marrying him). But our sex was fucking amazing. So we stayed together longer than we should have cuz the nookie was so good. I still miss that penis, and those cute egg-balls.
Had an affair for the great sex, stayed with the boyfriend because the love was better and the sex can

be improved over time.
You cannot have love without random sex. Theres gotta be that "I would fuck you anywhere" mentality. It wasn't there so, after awhile, neither was I. Great sex. The love was loveless, it turned out. That was a bitch years ago though.
Would not be in a relationship that didnt involve great sex. Or is it that I have great sex with anyone I love? Maybe a bit of both. Love. My wife was very inexperienced when we married. I loved her and felt she would make a great partner and that we would make amazing children together. She has gotten better and better over the years.
The person I loved didn't like sex very much. I went along as far as I could, then ended up cheating, and we broke up shortly thereafter. Not a lot of regrets, in the end.

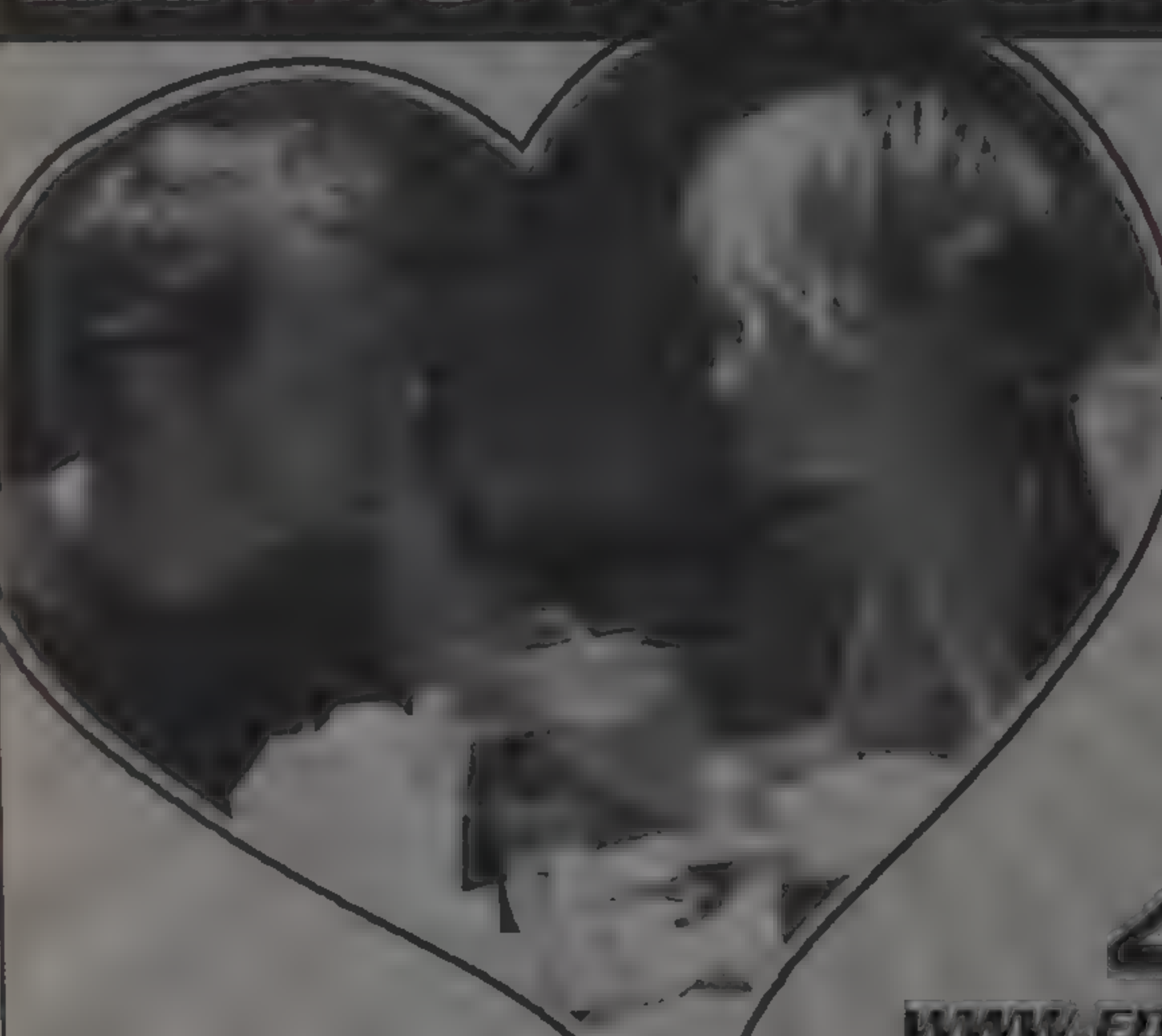
Guys, what do you do to delay the inevitable?

Take a break, and quickly think about my favourite dog that died
For me it's the opposite—I sometimes take too long
Think about baseball—it's very boring.
Uh... I don't?
Don't have the problem, apparently it is uncommon for males to stay hard after the "inevitable." I manage to stand tall until it "inevitably" happens a second time, and then still, I stand tall for a while.
Cock ring, knowing what positions work
Get my partner to get on top, there's less sensation so I last a lot longer and it's her favourite position to climax in so everyone's a winner. Going from sex to oral also delays the inevitable.
Actually, I find myself having to accelerate the inevitable
I dunno man, apologize after?
Depending on what we're doing, focus on her
Sometimes I want to cum right away, sometimes it takes a while. Anything I've tried to do in the past didn't do any good neither of us want to fuck for hours anyways
Switch positions. Pull out and cool off for a moment
Like it? I've come off that... I've come off that... make it slow and deep and save the pounding for the climax ... average time about 14 minutes ... then repeat.
Sometimes it doesn't ever cum. Actually now that you ask it cums less than half the time I bang a woman. Maybe they're loose? But if I have to slow down so to speak I just pull out and get her to go down on me because most women don't know how to do that properly to make me blow.
Switch to giving oral for a bit while thinking of the fattest guy wearing a speedo ... ewwww!
Think about plain cornflakes
Please her, and try to get her in the shower for it
Pull out for a minute
Change positions, change pace. As I get

older I've learned fighting the good feeling is a crappy waste of time. I enjoy it as much as I can, as long as I can. Get her off with some dy-no-mite oral first and no delay is necessary—you're just evening the score!
I slow down the pace, I concentrate on her more than me, and focus on calming down, while keeping her hot other ways
Think of Whyte ave, keeps the mind off...
Slow it down! Or break to change positions, anything that doesn't make it obvious.
I try to stop banging away for a while and maybe offer some oral attention
Sometimes I'll bend a couple fingers to a point where I could almost break them and just focus on the pain. Yeah I know, that sounds kinda weird.
If it's inevitable, how can one delay it?
Just because you have an orgasm does not mean the night is over or for that matter you can't go for round two
What do you mean by inevitable? The melting of the polar ice caps? The second coming of Christ?
I usually play music in my head. Or I'll wear a cock ring. Or both.
I think of fat chicks, but I do them too
I think of burning trees
Usually have to take a break, and move south on my girlfriend.
I sometimes tell her when to stop, or I will stop. Or I think of my Grandma
The Fibonacci Sequence
Have more of a problem cumming than not cumming. If I am not ready I will usually stop momentarily or switch to giving oral to get my partner closer or off.
change up the positions or start oral on them immediately!
I dont have that problem usually.
Delay it? No let them have it. You can always ride them again in the middle of the night—nothing like it being woken up by a drunken randy bitch raping ya, yes please.
Slow down, change pace, or

change position. Put on a condom
Thinking about un-sexy things is usually a good way to kill the entire boner, which is not the desired effect.
I haven't figured that one out, think of dogs, or my mom
Switch to some oral and some toys
Make her explode a couple times first!
Quadratic equations
I count, I think about anything other than my current situation, and I pray to Jehu, that he gives me the strength to keep truckin'
Back off, use a dildo in place of penis for a while.
Think about someone I'm not attracted to ... only for a few minutes ...
Jerk it a few hours before or go slow to get over the hump.
Tighten the PC muscles, think about work
All about disassociation. Involve your mind in something else, but then, you can lose some of the intimacy of the moment.
Don't clench your butt-cheeks. When the inevitable happens the cheeks tighten, keep the cheeks relaxed and you're surprised how much longer you can put out.
I don't delay the inevitable. When it happens, it happens, and then you rest a bit and do it again!
Spend time pleasuring the other person
Delay? Why? It takes at least an hour to get there, and five minutes later I want more. (Slut!)
Pauses, slowing down, switching the position.
Think about work or withdraw early have a mini orgasm (no ejac) and then good to go
I usually have the opposite problem, actually.
Pull out, shift gears and do something else for a while
Nothing. I think there's something wrong with me. I can go for 12 hours without cumming. Blowjobs and Handjobs have NEVER done it for me—EVER. The only thing that makes me cum is about an hour of hard sex

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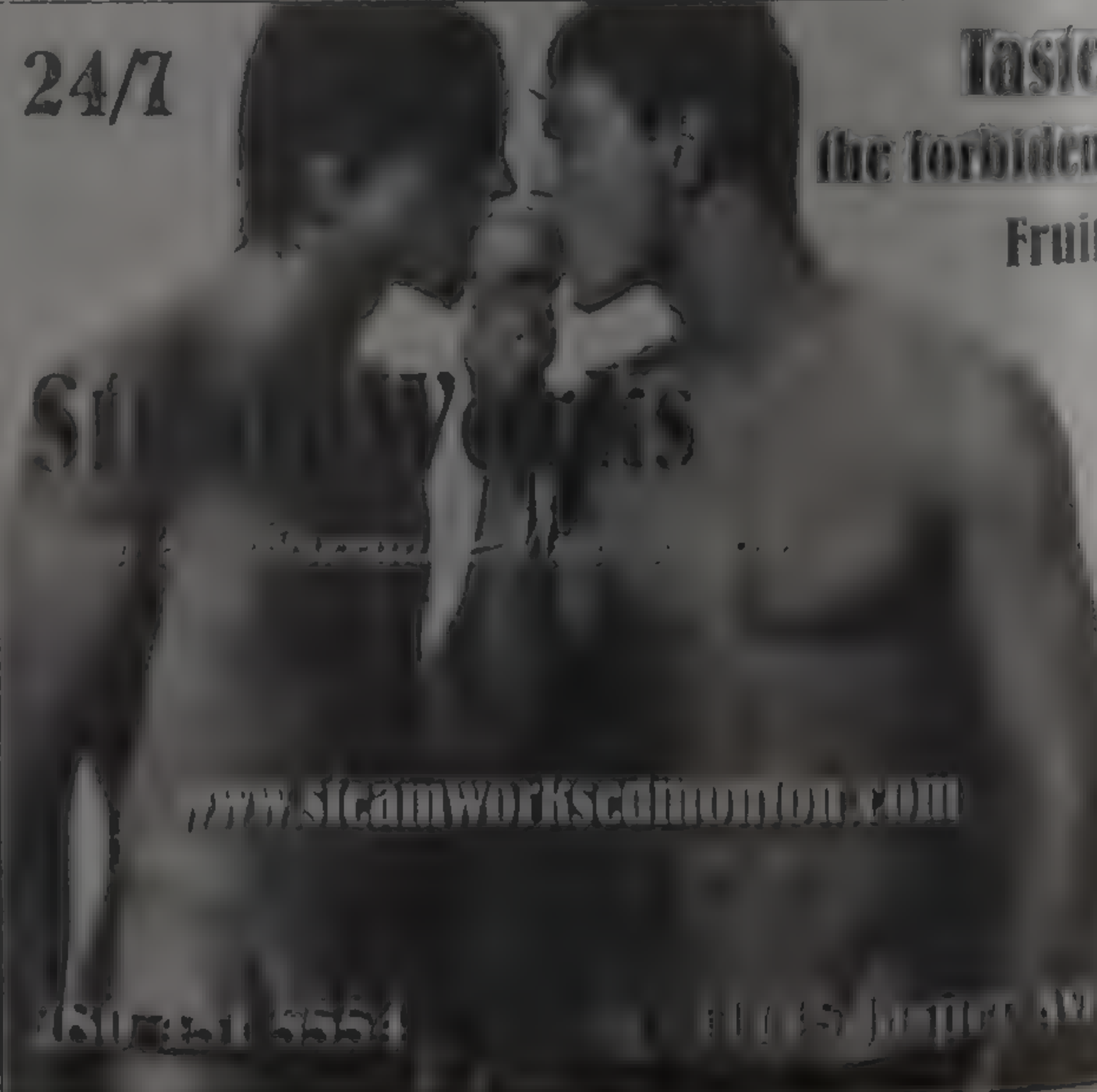
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What are your thoughts on prostitution?

	FS	FG	FB	MS	MG	ME
It should be legalized completely	17%	43%	29%	22%	27%	36%
It should be legalized but only in red light districts or brothels	55%	29%	54%	58%	32%	59%
The laws we have should be more strictly enforced	5%	14%	3%	9%	18%	0%
We need tougher laws against it	13%	14%	9%	5%	5%	5%
The laws we have, and their level of enforcement, are adequate	10%	0%	6%	7%	18%	0%

It seems everyone is okay with the oldest profession but, with the exception of gay girls, everyone believes it should be regulated. We are curious as to why the gay guys have come out so strongly against it?

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What should society do about incest between consenting adults?

	FS	FG	FB	MS	MG	ME
It should be legalized	8%	43%	11%	18%	14%	30%
The laws we have should be more strictly enforced	15%	0%	9%	10%	13%	5%
We need tougher laws against it	25%	14%	29%	15%	15%	20%
The laws we have, and their level of enforcement, are adequate	51%	42%	52%	57%	59%	45%

Wow, this is a significantly touchier issue than prostitution, not that we didn't expect it to be.

GET ALL THE PHOTOS, SURVEY RESULTS AND BEHIND-THE-SCENES PICS AT VUEWEEKLY.COM

What part of your partner's anatomy do you consider the sexiest?

LADIES

They just trap you and depending on what he's feeling they could be blue, grey or green.

I love my lover's arms. There's nothing held in a pair of strong, muscular arms.

Shoulders. I love strong shoulders.

Laugh, smile. Can you tell I'm a nerd?

His arms. Manly hair

Depends on the person. Brain first, then different physical attributes, then appearance. Could be their eyes, their demeanor, their hands, the shape of their lips.

Neck and hip.

His erect cock!!

That is hard because I am not happy with him right now so he isn't sexy at all to me right now.

When I was happy with him, his chest turned me on. His penis is nice too.

His arms ... they have freckles ...

His mischievous eyes

His eyes!

My boyfriend loves my nose. I love his lips.

Her boobies.

Ass—for guys. Legs—for girls

Hip bones

His tattoos or his BUM!

MEN

Eyes, followed by Butt, and if they have sexy piercings those come in third, but make first and second that much better

Breasts

Her steaming eyes.

Tie between just below hip bones and her beautiful ass

Legs, stomach, lips

Eyes, and hips

Breasts and nipples

My partner has the most amazing eyes. In the context of sex when she is enjoying herself they glaze over in pure pleasure, but still are connected with me emotionally.

Smile, ass, intelligence

Her face ... I love coming on it ... so pretty, like a cum-splattered angel.

ASS!!!!!!!!!!!!

Tits, hair

No partner, but generally I'm an ass man

Ass & back

Shoulder/neck area.

*What *part* I'm the Christopher Columbus of body parts; everywhere*

Breasts, chest, stomach, ass. In that order.

Most of my partners have amazing breasts and legs.

Everything, I love her ass

The crest of her pubic bone and her lower back and bum. Umm, and neck.

What do you like to do after sex?

LADIES

Have a smoke, and cuddle, my boyfriend loves to cuddle so there's lots of it

Lay there and cool off, have a glass of water, cuddle, get him to make me cum again, cool off some more and then pass out. sometimes we'll wander to the kitchen for a post-sex snack and on the very rare occasions we'll go for a walk or a drive to Denny's down the road.

Go to the washroom. Cuddle and talk for a couple minutes, and then go back for round two

Clean up

I often get very very tired after climaxing and often take a nap or go to sleep, or do it again!

Sleep. Snuggle. Stretch. Have mac and cheese.

Pee

Sit for a while and bathe in feeling like a kitten for a few minutes. Then I like to get on with the day

Cuddle, read love poems, fondle him

Cuddle, which I know is cliché.

Make banana boats over an open fire.

Get on with my busy day.

Spelunking

Either sleep or take a shower. it's like going to the gym for an hour, it can work up a sweat and make you tired

Talk about the state of the world, movies, life, sex ... etc

Pee. In the toilet. It's a good cleanse. Then go make a wish

on the wet spot.

Take a quick nap, smoke a joint and do it again.

Depends on the kind of sex, non?

Cuddle for a few minutes (5-10 max) then sleep

Relax in the glow of orgasmic bliss

Try to get them to have sex again

MEN

Talk, massage (non-sexual), sleep ...

Smoke cigarettes as we lie in each other's filth

Smoke/talk/read/listen to music/sleep/COOK—ok, I found my winner.

Find some water to rehydrate wipe off my parts, walk around naked for a bit feeling like the king of the world then go back for more

I'm usually pretty keyed up: sometimes I'll wait for her to go to sleep, then jerk off to a favourite website

Talk, then sleep. Go for a walk

Pillow talk. Watch TV in bed. Have more

Meditate, Have intense conversations, listen to music, bask in the afterglow, and fuck

Relax, cuddle, then get on with the day

Admire my handiwork as the months go by

Sleep. And then take notes. I like to revisit the event like a tennis player watching game tape of his backhand to see how he can improve his

stroke

Have more sex. I can come two or three times with one hard on.

Video games because she's so sore all over she can't move to make me something to eat

Eat her pussy out to cool down, then lay there and hold each other and maybe fuck again.

Raid the fridge. nothing like a PB+J after sex

Eat chocolate and smoke cigarettes. Double-double too

Depends on what time we have sex. I don't mind passing out and cuddling after sex, but i like it on my terms, too much doesn't work for me. sometimes it's nice to fuck, then chill for a bit have a smoke and a beer then fuck again. It all depends on who im fucking. If it's a fuck then whatever, if its someone im interested in then chillin', cuddling and a playing around after is good

Have a drink to relax even more

Cuddle up and watch tv, talk, discuss the plans for the rest of the day relax, or ... start again

Snuggle. Shower. Drink.

Talk, drink, fuck again

Cuddling. I love it almost as much as sex. Plus, good cuddling sometimes leads to more

SEX

Cuddle, go for a slurpee

If it's at night, sleep or read. If it's earlier in the day then get back to work (I work at home)

Round 2

Puff a joint ... makes the overall satisfaction soooo relaxing



Models:
Alex
Lisa
Maxwell
Zsa Zsa
Photography: Francis Tetrault
Location stylist: Renee Poirier
Location: 29 Armstrong
Survey tabulated by: James Lyle
Written by: James Lyle



Girls, uninterrupted

Mo & Jess Kill Susie kicks off NLT's season of the strong female

PAUL BLINOV / blinov@vnewweekly.com

The Northern Light Theatre's first season supply this year at Northern Light Theatre—scattered across four plays, 13 of the 15 roles available are reserved for those boasting a pair of X chromosomes—but not the distressed type, who sigh and wait for their man to swoop in for the big rescue. Starting with *Mo & Jess Kill Susie*, Artistic Director Trevor Schmidt has crafted a season of theatre that has women tackling just as much centre-stage gnt as their male counterparts usually do, a step away from the theatre roles Schmidt usually sees women stuck in.

"There's always like 18 soldiers, and one nurse," he laughs. "I think there's always an abundance of male roles [in theatre], and women are often relegated to the girlfriend or the wife. And often, if you do find a show with two women or three women in it like this, I'm disappointed that they always seem to be fighting over a man."

A man isn't the problem, or even a flesh and blood role, in *Mo & Jess Kill Susie*. The titular pair of femme fatales have their captive police-woman tied up in the bathroom of an abandoned building, waiting for a phone call to order her either dead or set free. But the call doesn't come. Panic starts to creep in around them, and *Mo & Jess* takes a

PREVIEW

THU, SEP 11 - SUN, SEP 21 (8 PM)
MO & JESS KILL SUSIE
DIRECTED BY TREVOR SCHMIDT
WRITTEN BY GARY HENDERSON
STARRING AMANDA BERGEN, AMY MATYSIO,
TARA WHITT
THIRD SPACE (11546 - 103 ST), \$15 - \$20

violent turn.

Though it may be out of the ordinary as far as female roles are concerned, according to Schmidt, the *Mo & Jess* crew was eager to get raucous with each other.

"What's kind of scary to me is how much [the actresses] enjoy the violence part of it," he says. "It's really interesting: the play really explores 'are women violent?' and what drives women to violent action and these chicks really like kicking each other in the face, and punching each other, and gun butting to the head and stuff like that. They're really into the stage-fighting; they don't get to do that very often."

MO & JESS is the second play in recent memory that Schmidt's plucked from New Zealand (the other was *Cherish*, last year's NLT season-closing heart-twister). It stood out from a few other scripts Schmidt received, based on a few guidelines he'd given to a playwright agent he'd

with a predominance of women.

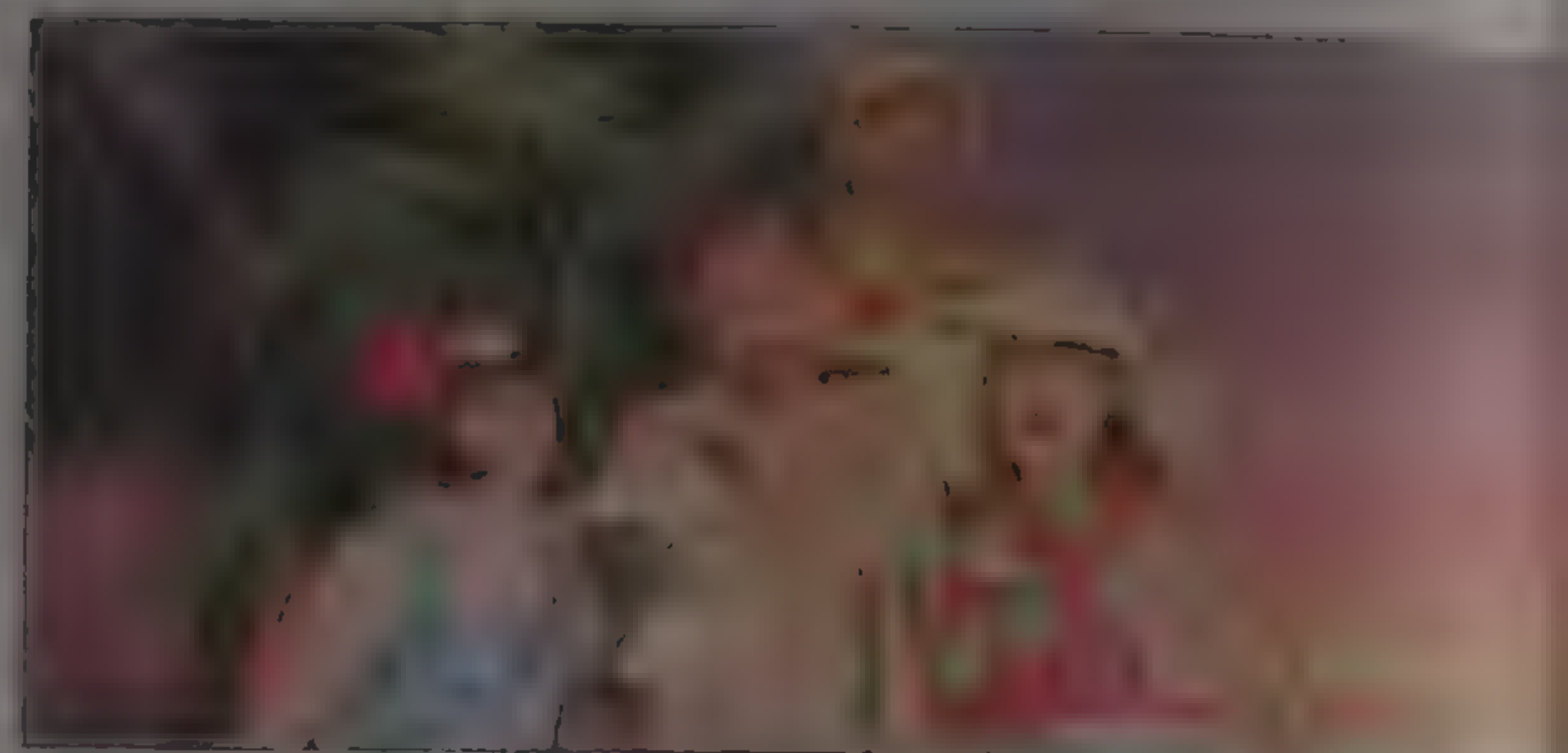
However, like with *Cherish*, a few script alterations were necessary. In part, *Mo & Jess* examines the issues of the Maori people of New Zealand, an Aboriginal group most Canadians aren't particularly aware of.

"It's written for two Maori women and a white woman," Schmidt explains. "We don't get that Maori experience here, we don't understand it. However, [the play] seems to really translate well to the [Canadian] Native experience."

Schmidt asked for were mostly cultural clarifiers but most of the play was left as is. The issues explored in the script weren't what drew Schmidt in.

"I could've done the play with three white women," he says. "It's still a good play. I never pick a play because the issue is right. I pick a play because I like the characters, and I like that story that happens to them."

"That was something that I was really pleased about with this play," he continues. "It explores poverty, and social class, race, and violence among women, but there's no man. They aren't trying to be the girlfriend, the wife or the mother." ▼



Insomniac improv

After 16 years, 53 straight hours of improvising becomes second nature

PAUL BLINOV / blinov@vnewweekly.com

Fifty-three straight hours is a ridiculous amount of time to be awake for. To be performing improv for that amount of time is more ridiculous, but it's almost second nature to the core members of Die-Nasty now, set to perform their 16th annual ode to insomnia and improv, the *Die-Nasty Soap-A-Thon*.

In fact, it's such a natural occurrence that, for some company members, this won't even be the first several-day-spanning performance of the year. London had its very first improv-a-thon during the winter, lasting 50 hours and starring a number of Die-Nasty members. The Edmonton company was, after all, the inspiration: the overseas copy-cattening came about after renowned UK performer Kim Campbell sent some of his friends to attend and perform in last year's Soap-A-Thon. They raved back to Campbell, who then cooked up his own 50-hour extravaganza.

"We never used the word 'soap opera' [over there]; it just means shit," says Dana Andersen, core Die-Nasty member and the director/ring-leader who guides the whole weekend's scenes. "We called it an improv-a-thon, but basically it was Die-Nasty."

Although Campbell's since passed away, there are future UK improv-a-thons on the horizon. But at the moment, Andersen's more concerned about his own approaching 53-hour show. He missed most of last year's Soap-A-Thon due to a death in the family, but he doesn't seem worried about getting back into the sleepless groove; he's done it plenty before, so he knows what to expect when the hours of consciousness start adding up.

"The first couple of times is like

IMPROV

FRI, SEP 12 - SUN, SEP 14
DIE-NASTY SOAP-A-THON
DIRECTED BY DANA ANDERSEN
STARRING JEFF HASLAM, DAVINA STEWAR, MARK MEER, BELINDA CORNISH, MANY MORE
VARSCONA THEATRE (10329 - 83 AVE) \$10 - \$30

taking some sort of weird drug; you didn't know what sleep deprivation is going to do," Andersen explains. "But now I know how it affects me and I know when I'm getting paranoid or getting kind of cranky. You can see it coming from a long ways off, and do some things to make it easier for yourself."

THIS YEAR'S loose plot—some kind of guidance for the madness—places the cast in a

"We always try to find an excuse why we'd be up for 53 hours," he explains. "So this year, we thought just a tropical Hawaiian vacation. A family going to Hawaii, just spending 53 hours going through adventure and mayhem."

That setting is the only predetermined performance point: the rest is up to Andersen (who directs, picking which actors begin what scenes), the actors onstage and the catalytic effects of a sleepless weekend spent on stage. Some will sleep, some won't. Either way, Andersen looks forward to seeing how the hours whittle away at the cast's psyches.

"I've seen people go through what I call the stargate: it's when they're ready to crash, and then they just lose all inhibition, and start speaking in tongues, and then suddenly, it all becomes clear to them, and they relax," he says. "Some people have no problems. So it's interesting to watch. I quite enjoy the process of watching people go through weird sleep deprivation." ▼

Burlesque brawl

Life in burlesque isn't always easy, but it's almost always worth it

by Alexis Kallitz / alexis@vuweekly.com

Perhaps it's the stripping is the thing, but they should be teaching people to take a little more of it. Meyer laughs, "I've actually been to strip clubs and say, 'You're not allowed to strip!'"

The source of the tension is the fact that Meyer is about getting that strip club in the right place. As the leader of *Lascivious Burlesque*, Meyer has been several shows over the last few years, the latest being the *Back to School Burlesque*. The show's intent of raising money for charities. Nearly every show is a block of the perceived risqué content of the group's content.

It's a common refrain from burlesque troupes around the city, no doubt helped by the fact that their small numbers keep most people from ever experiencing a show. Endlessly associated with their more explicit cousins—if they have even that much in common—the tongue-in-cheek humour and positive body image side of the troupes get ignored. More obvious: boobs—even the part of a burlesque typically provides—and titillating costumes.

"I actually had a great uncle whose dying wish was that his grand daughter not get involved with the troupe; he doesn't care that she's a smoker, but she can't be a dancer," says Meyer, who expresses frustration that most of the criticism comes from those who've never seen it. As she points out, anyone with an open mind

SEX

FRI, SEP 12 (8 PM)
VIVA LAS VEGAS: A TITILLATING TRIBUTE TO ELVIS
PRESENTED BY CAPITAL CITY BURLESQUE
NEW CITY SUBURBS (11001 JASPER AVE), \$10

SAT, SEP 13 (8 PM)
BACK TO SCHOOL BURLESQUE
PRESENTED BY LASCIVIOUS BURLESQUE
UNION HALL (6240 - 99 ST), \$10

and a sense of humour is likely to become a fan from their first show. "We've never actually had trouble finding people who wanted to be in the show. I think it's something fun and different for most people, and once they see it they understand that."

THAT'S CERTAINLY been the case for the girls at *Capital City Burlesque*. Grown from humble roots that included a lot of dancing in between rock bands, the group—led by also-Wet Secrets Donna Ball and Kim Rackel—now boasts 10 dancers and puts on several raucous, well-attended shows a year, including their latest, *Viva Las Vegas: A Titillating Tribute to Elvis*.

Though both say that they rarely run into the kind of troubles Meyer outlines—and again, usually only from those who have no idea what the troupe does—they do admit it took some time and patience to get to that point.

"Now that we've got a broader crowd, and that people know what

we're up to, it's calmed down," says Ball, "but there was a time where it was like, an angry girlfriend telling her boyfriend, 'You're not allowed to clap' and giving us sour looks."

"Really what did it for us was shows at the Roost, I think. Gay people totally love us. The gay guys are there for the synchronized leg kicks, and the gay women are there for the boobs," Rackel says with a trademark down-to-earth humour. "[Doing those shows] really let us expand and try other things, because they were really into it."

Of course, the troupe has also made its own way: Ball and Rackel have travelled extensively to burlesque festivals around North America, picking up tricks of the trade as they go along. It's left them with very clear ideas about what works for burlesque and what doesn't, as well as an idea of their place in the broader culture.

Even with more experience, though, Ball and Rackel say that essentially what it comes down to is enjoying themselves. That attitude helped them get through times when being a burlesque troupe wasn't quite so easy, and it has definitely made their recent success all the more enjoyable.

"Honestly, this is basically the most expensive hobby I've ever had," says Ball. "Sequins are our drug habit. If you could powder-ify rhinestones, I'd be snorting them. But it's really just something we entirely enjoy doing."

"What were we calling it before?" adds Rackel. "I think it was, 'feathers wrapped in boobs covered in glitter,' or something like that. But yeah, that's basically what it is to us." ▽

Rare breeds

A platypus is the perfect metaphor for Edmonton's misunderstood poets

SAM VARTENIUK / varteniuk@vuweekly.com

The website for the third annual **Edmonton Poetry Festival** features questions some of the attending poets have sent in. One of the more colourful participants asks, "I like to read my poetry whilst holding a live platypus. I have a license for him and everything, I just need to make sure it's OK to bring Percy to the festival."

It doesn't get much better than seeing live, local, experimental poets share their work as they wield an egg-laying, venomous, duck-billed, beaver-tailed, otter-footed mammal. And you can do precisely that from Sep 11 to 13 at various venues on or about Jasper Avenue.

"We all learn about language from the time we're in our highchairs," says Alice Major, Edmonton's first Poet Laureate (now Emeritus) and the festival's kingpin. "How it moves, sounds, refers to the world. It's about participation, dialogue."

The festival is scaled down somewhat from last year, when Edmonton Cultural Capital funding allowed the Stroll of Poets Society to program a full week of events, but Major is still happy for what she calls a "renewal of local energy." Participation ranges from the young, hip-hop faction to middle-aged poets who are only now coming out of the poetry closet. And while attendees will get to see plenty of local poets, they'll still be treated to a few established Canadian artists like Toronto's Christian Bök and Vancouver's Brendan McLeod.

PREVIEW

THU, SEP 11 - SAT, SEP 13
EDMONTON POETRY FESTIVAL
VARIOUS VENUES, VARIOUS TIMES
VISIT EDMONTONPOETRYFESTIVAL.COM FOR FULL DETAILS

THE STROLL OF POETS has worked hard to make poetry more accessible to a generation with an attention span measured in seconds. The Killer Blinks, which will kick off this year's festival, features rapid-fire poetry: 60-plus poets, 30 seconds at the microphone each, all done to the beat of a live drummer. It may sound easy, but brevity and economy aren't easy things to master.

"Poetry has a bad rap for being tired, old, confusing and making you feel stupid," explains Major. "When I was Poet Laureate we'd do readings for groups of Rotarians, business associations, city council. Afterwards many of them would say, 'Thank heavens it wasn't bad.'"

Major hopes to continue that kind of audience-broadening with the festival. After all, we've all written a poem at some point in our lives, some intensely personal verse penned at 4 am, rich with simile, alliteration and pathetic fallacy. We've all stumbled across those poems years later in some deep, dark recess of our lives and winced at our furtive fumbling toward eloquence. But now is our chance to see a few brave souls with the courage to read that stuff out loud.

And potentially to see the world's only egg-laying mammal. ▽

What's your story?

Competition has created community at monthly Story Slam

ALEXIS KALLITZ / alexis@vuweekly.com

In the end, there can only be one. It doesn't mean the particular ends of the season ending **Story Slam Grand Slam Off** can't be ends afterward.

Bringing six previously winning storytellers—Tyler Enfield, Jack Rempel, Jadon Rempel, Vern Wychart, Roxanne Felix and Marina Michalides—back to the Blue Chair Cafe to compete for the title of Story Slam Champ, the Grand Slam Off is both the cap to another year of the monthly storytelling and a chance for one storyteller to get some bragging rights and a lot of prize money for their efforts. Not that winning is necessarily what it's all about.

For the special event, each storyteller will bring two five-minute

PREVIEW

WED, SEP 17 (7 PM)
STORY SLAM: GRAND SLAM OFF
FEATURING TYLER ENFIELD, JACK REMPEL, JADON REMPEL, VERN WYCHART, ROXANNE FELIX, MARINA MICHAELIDES
BLUE CHAIR CAFE (9624 - 78 AVE), \$5

stories to the stage, to be judged as always by a panel of randomly selected audience members. Though any given Slam night is chock full of engaging stories, Susan Hagan, the woman who started the Edmonton Story Slam almost three years ago, is particularly excited for this event, which pits the best against the best.

"They're all fabulous writers," says Hagan. "It's anyone's game. The calibre of writing is going to be amazing."

The finalists are a diverse group,

include a poet (Rempel), a former minister now in his 80s (Wychart), and a relative newcomer to the Story Slam scene (Rudko), though all have proven themselves adept at the format, which combines aspects of both writing—all stories, typically 700 to 800 words, are written beforehand—and performing. And while that combination always proves potent, Hagan says that having a match for the finalists increases the intensity of the competition, and challenges the writers.

"We're trying to fire people up, and it seems to be working," she says. "When you end a season, there's a new beginning. We're looking to take it to the next level."

AS PER USUAL, the performers are relying on the audience for more

than just moral support: prize money is collected from the suggested entrance donation of \$5, which audience members pay when they attend the event. Getting the audience to support the slammers has rarely been a problem, though: Hagan says that more than \$400 was collected in June, and she fully expects the pot to double for the upcoming competition, given the stakes.

However, even with more at stake, Hagan expects the Grand Slam Off to retain its spirited-but-friendly aura. Though the Slam does pit contestants head to head, Hagan explains that the monthly challenge has become much more of a community than a competition, with both audience members and storytellers frequently returning.

"It's this really fun, inspiring event that invites people to come out and share their stories. We have gotten so many different, creative people out. We see familiar faces each time, but it also reaches out beyond the circle every month," she says. "It has its own energy, and everybody makes sure it keeps going."

Hagan admits that she's felt that kind of vibe ever since starting the Slam back in February of 2006, inspired by a similar event she used to attend when she lived in Vancouver.

"From the moment we started it, it was magic. It's a free space, a place where you can take off your mask, and it got people coming back and excited," she explains. "You don't have to a persona to be in it. It's a community, not a club." ▽

Vérité du cinéma

BOOKS HOPSCOTCH

Walker Percy's *The Moviegoer*, first published in 1961 and set in New Orleans, begins with protagonist Binx Bolling visiting his aunt. She gives him some bad news, and his internal response to this is conveyed to us, unencumbered by what would seem to be required exposition, through his first-person narration:

"She squeezed me tighter than ever. 'Scotty is dead. Now it's up to you. It's going to be difficult for you but I know you're going to act like a soldier.' This was true. I could easily act like a soldier. Was that all I had to do?"

"It reminds me of a movie I saw last month out by Lake Pontchartrain ..."

No information about who Scotty even is gets in the way of this, and the description of the experience of going to the movie near Lake Pontchartrain is much longer and more evocative—more important—than Binx's grave meeting with the family member to which he's closest. The unnamed movie is about an amnesiac who loses his whole life as it once was, but then starts a new one which actually seems pretty good. But Binx is just as interested in recalling his conversation with the proprietor of the cinema afterwards, because Binx, avid moviegoer that he is, cannot even enter a theatre until he knows something about the theatre itself or the people who operate it. His experience of the movies is obsessively holistic, not a plunge into the fictive world on screen but a sought-after sense of awareness that can only be summoned up by taking in both the movie and his place within it as viewer.

"... it was here in Tivoli that I first discovered place and time, tasted it like okra. It was during a rerelease of *Red River* a couple of years ago that I became aware of the first faint stirrings of curiosity about the particular seat I sat in, the lady in the

ticket booth ... As Montgomery Clift was whipping John Wayne in a fist fight, an absurd scene, I made a mark on my seat arm with my thumbnail. Where, I wondered, will this particular piece of wood be 20 years from now, 543 years from now?"

There's another fascinating moment where Binx describes going to a screening of *Panic in the Streets*, which was filmed on location in New Orleans, and recognizing the very street outside the theatre on screen. This experience grants Binx's home place a sense of "certification." By seeing a movie which shows his neighbourhood, it becomes possible "to live, for a time at least, as a person who is Somewhere and not Anywhere."

I'D FIRST HEARD of *The Moviegoer* while reading *The Ongoing Moment*, Geoff Dyer's wonderfully accessible book on photography published just a few years ago. Dyer proposes that Binx sees the world, specifically its objects, as though through William Eggleston's camera, citing a moment in *The Moviegoer* where Binx is getting dressed one morning and is arrested by a sudden awareness of the objects he's placing in his pockets. As a Southerner approaching his 30th birthday, a man whose sole talent, by his own admittance, is making money—or as he puts it, "selling mutual funds to widows and dagos"—a man who even when speaking to the reader in this private, interior voice, describes himself, rather hilariously, as someone deeply pleased by acts of perfect conformity, Binx's sole access to his soul's true yearnings arise only from such moments as the ones in the theatre in Tivoli or when he fills his pockets with items, moments during which some hidden light is cast upon the mundane, filling it with some glowing presence. These moments, he tells us, remind him of something he calls "the search," something that first struck him when he was injured years ago somewhere in "the Orient," something which "anyone would undertake if he were not sunk in the everydayness of his own life." An everydayness Binx, in his schizo-

phrenic manner, is carefully cultivating

This tension between perfecting conformity and feeling the grip of "the search" reminded me not of a movie but of another book ... about movies. James Harvey's *Movie Love in the Fifties*, a somewhat loghorretic but in many ways deeply satisfying study of precisely what the title implies, draws us into the psychology of the postwar American dream life, where the props of reality took on more cinematic qualities. He describes military training in the '50s this way:

"... the traditional sort of 'war games' they put us through in basic training, with gas masks and bayonets and live ammo going off just above our heads, felt like some historical re-enactment, as unreal as playing cowboys and Indians again ..."

Harvey zeroes in on the strange dialogue between the faux-optimism of postwar ideology and the movies, American movies, the ostensible propagandic vehicles of this ideology

Binx, presumably, given this unarticulated experience in "the Orient," has actually been a soldier, yet it's revealing that he reassures us that for his aunt he can "act like a soldier." Did the movies teach him how? I finally got around to reading *The Moviegoer* this past week because I thought it would be a good thing to read while in the thick of the Toronto International Film Festival. It's interesting, then, to find Percy's book, so exacting in its invoking of sense of place—far ahead of the academic study of the phenomena—is very much about the way that movies are not just escapism, nor, obviously, just a source of knowledge and understanding of self and the world, but are somehow both at once. There are moments in the novel when Binx makes it sound like he goes to the movies to idle away the hours between work, dating his secretaries or socializing pleasantly with his family. Yet it seems that the movies in their subliminal way are cumulatively conspiring against such pacification—they are thrusting him back into "the search." And for this reason, *The Moviegoer* may just be required reading for all of us addicted to the hovering rectangle of light. ▽

You Pecha

Rapid-fire lectures take aim at youth

DAVID NELSON / www.edmontonjournal.com

'You can hope to improve around it, I think, but you're never going to get rid of it; it's just too catchy." For someone so resigned to the inevitable, civil engineer Christian Nelson sounds quite upbeat. He certainly seems the type who holds a make-lemonade attitude, at least if the title of his upcoming lecture at the second **Pecha Kucha** night of talks is any indication. His subject: reclaiming the word "Deadmonton." "With something like that, the better way to do it is to attack it and make it your own."

Specifically, Nelson thinks we should take back one of our city's most notoriously insulting pseudonyms by holding a festival, ideally centred around Halloween—he was unaware of the already-titled horror film fest, but would be happy to incorporate it—that turns Deadmonton into a mark of pride

Nelson's idea cuts to the quick of what an event like Pecha Kucha—and, by extension, the night's organizing body, the City Council-sponsored NextGen initiative—is all about. Not making the best of a bad situation, exactly, but rather figuring out how to make Edmonton an attractive place for young people, often by giving them a different perspective on a place they thought they knew.

PECHA KUCHA—which roughly translates to "chit chat" in Japanese—is an event that brings together a variety of presenters from around the community, who each have less than seven minutes to present an idea. Ranging from Nelson's reclamation to video game controller design to public art, the aim is to stimulate discussion about the things that members of the community already hold dear to their heart.

Thursday's event will be only the

PREVIEW **PECHA KUCHA 2**
PRESENTED BY NEXTGEN
THURSDAY, SEPTEMBER 11, 7 PM

second version of the mini-lecture night in Edmonton, but it already has a strong base to build on: despite admissions from organizers that they had no idea what the reaction would be, more than 300 people attended first iteration.

"That was really affirming, because we're always saying, 'Of course there are a million great things going on in Edmonton ... right?'" laughs Elicia Elliott, a member of the NextGen committee and one of the event's organizers. "So it was nice to see that that was actually true."

As a recent arrival from Toronto, Elliot has experienced first-hand how NextGen's work has increased the sense of community around Edmonton's younger generation. Still, she recognizes that, so far, they've really only managed to speak to a narrow demographic: "Young, educated professionals who are wealthy, usually married and home owners," as she puts it

As such, she hopes that the second Pecha Kucha—which, by its very nature, is a broad undertaking with a lot of different things to say—will appeal not only to more people, but a wider range of them, as well

"In terms of making an impact on the community, I think we're doing really well in preaching to the choir, but in terms of an entire community in terms of our mandate, I don't think we're there," Elliott says frankly. "We're addressing that, and we're looking forward to trying different things, but we haven't realized our full potential yet by any means, and I hope an event like [Pecha Kucha] can help us reach more people each time."

ON NOW



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ART BEAT 26 St Anne Street, St Albert (780-459-3679) • Paintings by Randy Hyashi • Until Sept. 20

ART GALLERY OF ALBERTA Enterprise Square, 100, 10230 Jasper Ave (780-422-6223) • Open Mon-Fri 10-5pm

representation and identity, until Sept. 21 • REAL Abstract paintings by local artists, until Sept. 21 • EDMONTON: EXPLORED. Curated by Amy Fung, until Sept. 21

ARTISTS STUDIO GALLERY 1100 10th Ave S (780-433-9532/780-423-2956) • Open Thu 5-8pm, or by appointment

CANADA PLACE 2nd Fl, 9700 Jasper Ave (780-426-4035) • Paintings by Bruce Allen, Frances Ally Arscott, and others

EDMONTON COMMUNITY ARTS COFFEEHOUSE 118 Ave (780-435-3493/780-474-9961) • Artist Trading Cards at The Carrot • Every 2nd Sat of the month (12-30-3-30pm), www.thecarrot.ca

CENTRE D'ARTS VISUELS DE L'ALBERTA 9103-95 Ave (780-461-3427) • Mon-Fri 10am-6pm, Sat 10am-5pm • TRANSCENDENCE Artworks by Louise Rae, Stephen Fouquet, Annette Ayre, Suzanne Gaultier and Louise Madeleine Cormier, until Sept. 17 • Artworks by other artists, until Sept. 24

CHRISTL BERGSTROM'S RED GALLERY 9621 Whyte Ave (780-498-1984) • Open Mon-Fri 11am-5pm • Summer Salon and Sale • Until October

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DELTA SOUTH HOTEL Lobby, 4404 Gateway Blvd (780-426-4035) • Artworks by Henry DeJager, Kathryn Sherman, Elaine Berglund and Audrey Pfannmuller

DOUGLAS UDELL 10332-124 St (780-488-4445) • Fall Show: Group show • Sept. 20-Oct. 4 • Opening reception: Sat, Sept. 20 (2-4pm)

ELECTRUM DESIGN STUDIO AND GALLERY 12419 Stony Plain Rd (780-482-1402) • Open Tue by appointment; Wed-Fri 11am-5:30pm; Sat 11am-4pm; closed long weekends • COLLECTION 2008: New works by various artists

FINE ARTS BUILDING GALLERY Room 1-1, Fine Arts Building, 112 St, 89 Ave (780-492-2081) • Open Tue-Fri 10am-5pm, Sat 2-5pm • DESIGNING THE CENTENARY AND AGAVE: A Portfolio of prints to commemorate 100 years • Until Sept. 27 • Opening reception: Sept. 11 (7-10am)

FRINGE GALLERY Paint Spot basement, 10618 Whyte Ave (780-432-0240) • John, Mark, Peter and Paul Freeman • Through September

GALLERY AT MOUNT STANLEY & MILNER LIBRARY 1100 10th Ave S (780-433-9532/780-423-2956) • Open Thu 5-8pm, or by appointment

GALLERY IS 4330 Ross St, Red Deer (403-341-4641) • ENCHANTED BY THE SEASONS: Jewellery designs by Elizabeth Ferchuk • Until Sept. 27

HARCOURT HOUSE 10215-112 St (780-426-4180) • Open Mon-Fri 10am-5pm, Sat 12-4pm • Main Space: THE SWIMMERS Video installation by Francophone artist Christophe Jivraj; Sept. 12-Oct. 11 • Front Room Gallery: CAWOL Black and white paintings of crows by Shantael Sleight • Opening reception: Fri, Sept. 12 (7-10pm), artists in attendance • Artist talks: Sat, Sept. 13 (1pm)

DEPT. ARTS GALLERY 10831 University Ave (780-433-5807) • Open Mon-Fri 9am-4pm • INSTRUCTORS SHOWTIME Artworks by the instructors for the upcoming fall/winter session; until Sept. 25

JOHNSON'S GALLERY 1000 10th Ave S (780-433-9532/780-423-2956) • Open Thu 5-8pm, or by appointment

KAMENA 5718 Calgary Tr S (780-944-9497) • Mon-Wed, Fri 10am-6pm, Thu 10am-7pm, Sat 10am-5pm • Featuring artworks by local and international artists, home décor and gift items

LATITUDE 53 10248-106 St (780-423-5353) • Open Tue-Fri 10am-6pm; Sat noon-5pm • Main Space: The two Gullivers: Flutura and Besnik Haxhillan, Sept. 19-Oct. 18; opening reception: Fri, Sept. 19 (8pm) • Active Citizens Television (ACTV): first series of youth-produced environmental videos and launch of their interactive website www.getACTV.ca; and DJs and musical entertainment; Fri, Sept. 12 (6-11pm)

LOFT GALLERY A. J. Ottewill Arts Centre, 590 Broadmoor Blvd, Sherwood Park (780-998-3091/467-7356) • Open Thu 5-9pm, Sat 10am-4pm • SEPTEMBER/OCTOBER 08 SHOW Artworks by Willie Wong, Dianna Sapara, Janet Kraemer, Sonja Mannoske, Tony Goobie, Janice Bonsant Wilson and Margaret Klappstein • Sept-Oct

McMULLEN GALLERY U of A Hospital, 8440-112 St (780-407-7152) • Open Mon-Fri 10am-8pm, Sat-Sun 1-8pm • FORM UNFOLDING Artworks by members of the Sculptor's Association • Until Oct. 26

MCPAG 5411-51 St, Stony Plain (780-963-2777) • Open Mon-Sat 10am-4pm; Sun 10am-6:30pm • TIME PASSAGES Paintings by Beverly Bunker • Until Sept. 23

MOUNTAIN GALLERIES-JASPER Jasper Park Lodge www.mountaingalleries.com (780-852-5378) • Open daily • Artworks by Diane Way

MUNAN GALLERY 10048-101A Ave, Rice-Howard Way/Scotia Place, Ring 206 (780-756-7396/780-429-3498) • ART THAT TRANSCENDS Oil paintings, sculptures, multimedia, doll houses and tribal masks • Until Oct. 15

MUSÉE HÉRITAGE MUSEUM 5 Ste Anne Street, St Albert (780-459-1528) • DINO DEN Tue-Sat (11am-3pm)

NAKED CYBER CAFÉ 10354 Jasper Ave • COLLAPSING COLONIES Featuring works by the Beehive Collective. Featured for the North of Nowhere Expo • Until Nov. 1

NINA HAGGERTY STOLLERY GALLERY 9704-111 Ave (780-474-7611) • Open Mon, Wed, Fri 9:30am-2:30pm; Tue, Thu 9:30-4pm, 6:30-8:30pm • CAP: Project Greed and other work • Until Sept. 26

PETER ROBERTSON GALLERY 10183-112 St (780-452-0286) • Open Tue-Sat 11am-5pm • VIOLET OWEN Figurative artworks in paint, charcoal, sculpture and bas relief • Sept. 11-24 • Opening reception: Thu, Sept. 11 (7-9pm); artist in attendance (11am-5pm)

PETER ROBERTSON GALLERY 2 12304 Jasper Ave, www.probertsongallery.com (780-455-7479) • Open Tue-Sat 11am-5pm • GROUP SHOW: Including artworks by Clay Ellis, James Lahey, Beth Pederson, Alice Teichert and others

PORTAL GALLERY 300, 9414-91 St (780-702-7522) • LOST AND FOUND Marcie Rohr, artworks focusing on childhood • Until Sept. 12

PROFILES PUBLIC ART GALLERY 19 Perron St, St Albert (780-460-4310) • Open Tue-Sat (10am-5pm), Thu (10am-8pm) • GUIDED: Artworks by Susan Casault, Joanna Dummond, Audry Hewlett, and others • Until Sept. 27 • ArtVentures: Play with Clay Sat, Sept. 20 (1-4pm) for children 6-12

PROVINCIAL ARCHIVES OF ALBERTA 8555 Roper Rd (780-427-1750) • Open: Tue-Sat 9am-4:30pm, Wed 9am-9pm • DOCUMENTING ALBERTA: Photographs of Alberta landscapes from the Public Affairs Bureau • Until Sept. 27

R. WATSON & COMPANY 11523-100 Ave (780-426-4035) • Paintings by Frances various artists, glassworks by Prairie Isle Glass Works

ROYAL ALBERTA MUSEUM 12845-102 Ave (780-453-9100) • Open daily 9-5pm • Government House: Public tours Sat and Sun and statutory hols (11am-4:30pm), ph 427-2281 info • exhibition gallery: DRAGONS BETWEEN SCIENCE AND FICTION Artifacts from museums and private collections from around the world, until Sept. 14 • LOST SHIP RECOVERED VOYAGES: THE EMPRESS OF IRELAND Artifacts salvaged from the wreck of the Empress of Ireland, until Oct. 5 • Front Terrace: The North Edmonton Sculpture Workshop presents Peter Hyde at The Ram, until Oct. 5

SCOTT GALLERY 10411-124 St (780-488-3619) • Open Tue-Sat 10am-5pm • EARTHBOUND Abstract paintings by Arlene Wasylchuk • Until Sept. 23

SNAP GALLERY 10309-97 St (780-423-1492) • Open Tue-Sat 12-5pm • LOVE THOSE CLOTHES YOU WEAR 2008 Fundraiser, silent auction: Sat, Sept. 13 (7-11pm)

SPOT LIGHT GALLERY 107, 25 Chisholm Ave, St Albert (780-419-2055) • ARTISTS IN ACTION Members of the new St. Albert Artists Colony creating artwork on location that will be added to the exhibit in the gallery; until Sept. 15 • St Albert Artists Colony: 1st annual fall open studio; Sept. 20-21 (12-4pm)

SPRUCE GROVE ART GALLERY 1000 10th Ave S (780-433-9532/780-423-2956) • Open Thu 5-8pm, or by appointment

STEEPS URBAN TEAHOUSE 2411 Stony Plain Rd • PAINTINGS OF DOG. By Father Douglass • Through Sept. 20; opening reception, Sept. 27

STRAITCREEK COMMUNITY LEADERSHIP CENTRE 1000 10th Ave S (780-986-1067) • Edmonton Weavers' Guild open house featuring weaving and spinning demonstrations and displays • Sat, Sept. 13 (9am-2pm)

STUDIO GALLERY 11 Perron St (780-460-5993); 143 Grandin Park Plaza, 22 Sir Winston Churchill Ave, St Albert (780-460-5990) • Open Thu 12-8pm, Fri 10am-6pm, Sat 10am-5pm • COLOUR, WET PAINT. Featuring oil paintings, watercolours, drawings and mixed media artworks by a variety of artists

SUN AND MOON VISIONARIES GALLERY AND STUDIO 12225-107 Ave • Open Tue-Fri 10am-5pm, Sat noon-5pm • NANABOZHO-THE TRICKSTER RABBIT Jason Carter's Series of stone carvings and paintings • Opening reception: Sept. 12 (7pm)

SUN LIFE BUILDING Lobby, 10123-99 St (780-426-4035) • Paintings by Bi Y. Cheng

TELUS WORLD OF SCIENCE 11211-142 St (780-452-9100) • Wired to Win. IMAX film. Also playing in IMAX

Human Body; Dinosaurs Alive! • BODY WORLDS 1: The Original Exhibition of Real Human Bodies; feature exhibit • IMAX films: Coral Reef Adventure; Wired to Win Human Body; Dinosaurs Alive!; daily • Dawn of the Space Age; Margaret Zeidler Star Theatre; daily

TU GALLERY 10718-124 St (780-452-9664) • Furniture design works by Ralph Reichenbach • Sept. 13-Oct. 11 • Opening reception: Sept. 13 (12-4pm)

UNIVERSITY OF ALBERTA ARTS MUSEUM GALLERY A TELUS Centre, 87 Ave, 111 St (780-492-5834) • BRILLIANT STROKES: Chinese Paintings from the Mactaggart Art Collection representing the styles in China from 15th to 20th centuries • Sept. 18-Jan. 24, 2009

VAAA GALLERY 3rd Fl, Harcourt House, 10215-112 St (780-421-1731) • Mon-Fri 10am-4pm; Sat 12-4pm • TRANSFORMED TEXTILES Works by members of the Hand Weavers, Spinners and Dyers of Alberta • Sept. 11-Oct. 11 • Opening reception: Thu, Sept. 11 (7-9:30pm)

WEST END GALLERY 12308 Jasper Ave (780-488-4892) • FALL IN THE CHARLEVOIX. Featuring artworks by Bruno Côté, Guy Roy, André Turcotte and others • Sept. 13-30

UNIVERSITY OF ALBERTA Foyer of Rutherford Library (South) • Book display of Portuguese-Language Collections • Part of Brazil Week • Until Sept. 11 • www.humanities.ualberta.ca/mics/

WORLD TRADE CENTRE 9990 Jasper Ave (780-426-4035) • Paintings by Keith Nolan, soapstone and lava rock sculptures by Mark Totan

LITERARY

ARTERY 9535 Jasper Ave • Revenge of the Killer blinks, 30 second snapshot poems hosted by Anna Marie Sewell featuring rapid-fire poetry, Thu, Sept. 11 (6:30pm door, 7pm show) • Insomniacal Kleptomaniac Poetry Sound hosted by Trisia Eddy, Fri, Sept. 12 (6:30pm door) • The Leviticously Deutonomious Finale: featuring the Raving Poets Band, hosted by Michael Gravel; Sat, Sept. 13 (8-10pm) • Part of the Poetry Festival!

BLUE CHAIR CAFÉ 9624-76 Ave (780-469-8755) • Story Slam: the Grand Slam Off for 2008 • Sept. 17 (and every third Wed of the month)

CITY ARTS CENTRE 10943-84 Ave (780-932-4409) • TALE S Monthly Storytelling Circle: Tell stories or come to listen • Sept. 2008-June 2009 (8pm) • Admission: \$3, first time free

EDMONTON POETRY FESTIVAL The about town festival of poetry, Sept. 12-13, 2008. www.edmontonpoetryfestival.com • Various venues, until Sept. 13 • Story Slam: the Grand Slam Off for 2008, Sept. 17 (and every third Wed of the month)

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HULBERT'S 7601-115 St (780-436-1161) • The Olive Poetry Reading Series: Featuring Mary Pinkoski; open mic to follow • Tue, Sept. 16 (7pm)

JASPER PLACE LIBRARY 9010-156 St • Ted Bishop author reading and presentation • Wed, Sept. 17 • Free

JEKYLL AND HYDE PUB 10209-100 Ave • The Hoedown Smackdown Poetry Sweatshop: 90 minutes of writing, booze, and nding crops hosted by Jadon Rempel • Sat, Sept. 13 (4:30-6pm) • Part of the Poetry Festival

STANLEY MILNER LIBRARY 7 Sir Winston Churchill St, • Edmonton Reads: One City—One Book featuring Riding with Rilke: Reflections on Motorcycles and Books by Ted Bishop, Thu, Sept. 11 (11am) • Edmonton Reads: Adventure Ink: Ted Bishop, presentation and talk based on Riding with Rilke: Reflections on Motorcycles and Books; Thu, Sept. 18 (7pm), free • Stanley Milner Library Theatre: Book launch of the collection of essays in The Story That Brought Me Here: To Alberta From Everywhere edited by Linda Gavette, Fri, Sept. 19 (7:30pm)

STEEPS-OLD GLENORA • Spoken word open mic • 1st Thu every month • Contact Adam Snider to sign up: Adam.snider@gmail.com

UNIVERSITY OF ALBERTA Tory Breezeway 1 • Poetry and music recital featuring Clara Munoz (Oswald de

Andrade), Pedro Munhoz (Carlos Drummond de Andrade), Nicolás Mendoza (Manuel Bandeira), followed by Bossa Nova and MPB classics with Sérgio Assad • Dissonante • Part of Brazil Week • Fri, Sept. 12 (4pm)

UPPER CRUST CAFÉ 10909 86 Ave (780-422-8174) • The Poets' Haven: Monday night reading series, presented by Stroll of Poets; every Mon n 7-11pm • \$5, \$10, \$15

LIVE COMEDY

CARROT COMMUNITY ARTS COFFEE HOUSE 9621-118 Ave, www.thecarrot.ca • People in Pants Comedy Improv Troupe • First Thu of each month

COMEDY FACTORY 3414 Gateway Boulevard (780-469-4999) • Jamie Killstein, Sept. 11-13 • Chris Warren, Sept. 18-21 • Tim Pulver, Sept. 25-27

COMIC STRIP #46 Bourbon St, WFLM, 8652-170 St (780-493-5540) • Horror Movie Mondays: Sept. 15 • Part of Edmonton Film Festival • Comedy Panel: Sept. 11-14 • Tim McLellan, 1st Edmonton Sept. 11-14 • Tim McLellan, Sept. 17-21

LAUGH SHOP Comedy Night • The Mad Scientist Comedy Club • John Warden, Sept. 11-13 • \$10 (Thu, Sat), \$12 (Fri, Sat) • Open House, Wed, Sept. 17

LION'S HEAD PUB 1000 10th Ave S (780-433-9532/780-423-2956) • Open Thu 5-8pm, or by appointment

THEATRE

ALIEN CREATURE: A VISITATION FROM GWENDOLYN MACEWEN Azimuth Theatre, 1000 10th Ave S (780-433-9532/780-423-2956) • Open Thu 5-8pm, or by appointment

CHIMPROV 1000 10th Ave S (780-433-9532/780-423-2956) • Open Thu 5-8pm, or by appointment

CSI: EDMONTON "LITTLE MURDER ON THE PRAIRIE" 1000 10th Ave S (780-433-9532/780-423-2956) • Open Thu 5-8pm, or by appointment

THE NASTY STAPLE THING 1000 10th Ave S (780-433-9532/780-423-2956) • Open Thu 5-8pm, or by appointment

LITTLE SHOP OF HORRORS 1000 10th Ave S (780-433-9532/780-423-2956) • Open Thu 5-8pm, or by appointment

MO AND JESS KILL SUSIE Northern Light Theatre, 1000 10th Ave S (780-433-9532/780-423-2956) • Open Thu 5-8pm, or by appointment

PRIDE AND PREJUDICE 1000 10th Ave S (780-433-9532/780-423-2956) • Open Thu 5-8pm, or by appointment

THEATRESPORTS Varscona Theatre, 10229-93 Ave (780-448-0695) www.rapidfiretheatre.com • Rapid Fire Theatre's weekly insane improv show • Starts Sept. 12 runs every Fri (11pm) until the end of July 2009

WHO'S AFRAID OF VIRGINIA WOOLF Timms Centre for the Arts, Main Stage, 87 Ave, 112 St, U of A, www.studiotheatre.ca • Studio Theatre • By End and Albee, directed by Rob Moffat (MFA Theatre) • Sept. 17 (7-9:30pm, 12:30pm matinee) • \$10-\$15 available at TIX on the Square



Light Reading

Coen Brothers' latest skims the surface

JOSEF BRAUN / josef@vueweekly.com

BURN-ED WITH ZOOMS in and out of Washington from outer space and scenes in windowless rooms and hallways somewhere deep within CIA headquarters full of essentially hapless, incoherent, bumbling government employees casually making life and death decisions, *Burn After Reading* isn't exactly what you might call satire. The ostentatious placement of the nest of American intelligence in what's made to feel here like the centre of the universe might give us reason to panic if writer/directors Joel and Ethan Coen were very interested in learning something about how the CIA works, or even had anything to say about it, however broadly critical. But this isn't that sort of movie, which may be all for the best. What we get instead is the Coens at their most disposable and slaphappy, a characteristic jumble of wacky characters, reversals and milieus as you'd likely find in any feature film.

Like so much of what we encounter in *Burn After Reading*, Linda Litzke (Frances McDormand) feels like a creature of urban myth, the embodiment of a tabloid headline: "LONELY SUBURBAN TRAINER SELLS GOV'T SECRETS TO FUND NEW BODY, FACE." The lynchpin of this gleefully labyrinthine narrative, Linda's failed attempts to cover her multi-tiered cosmetic surgery by credit card overdraft alone, promises to be redeemed when her co-worker Chad Feldheimer (Brad Pitt) takes it upon himself to blackmail a recently

COMEDY

OPENS FRI, SEP 12

BURN AFTER READING

WRITTEN & DIRECTED BY JOEL AND ETHAN COEN

STARRING FRANCES MCDORMAND

GEORGE CLOONEY, JOHN MALKOVICH, BRAD PITT

★★★

fired CIA Balkans expert named Ozzie Cox (John Malkovich) after a disc containing what's either Cox's memoirs or financial data or both is accidentally left behind in Hardbodies, the gym where Linda and Chad work and work out, a locale doubtlessly named in honour of the 1984 "sexy comedy."

There's actually some sexy comedy, or at least sex-related comedy, to be found in *Burn After Reading* as well, what with the twitchy, ever-smiling US Marshall and semi-discreet pussyhound Harry Pfarrer (George Clooney) banging both Cox's humourless doctor wife (Tilda Swinton) and, eventually, Linda. Though he's shooting his load left and right, he proudly declares more than once in the film that he's never had to fire his weapon even once in over 20 years of service, an ominous detail made more ominous by other little details fussed over by the Coens, like the painting of a rifle hanging from the bathroom wall beside Harry as he fusses over his beard in the mirror. We are, naturally, just waiting for that gun to go off, and when it does things quickly turn—as they often do in Coen Brothers movie—from silly and perplexing to morbid and perverse.



YOU COULD SAY that Clooney's gotten a bit of a raw deal with the Coens, starring in *O Brother Where Art Thou?*, *Intolerable Cruelty* and now this, not a one of them being amongst the finest films in the brothers' prolific body of work. But Clooney's uncanny knack for stylized comedy isn't often used elsewhere, and hey, at least *Burn After Reading* is better than *The Ladykillers*. And as shallow as Harry is, at least he gives Clooney some diverting business to attend to—not a claim you could make about Ozzie, who only lets Malkovich, looking eerily rubbery and gray, blow a major gasket in scene after scene, or Chad, a character that's largely about synthetic mock-necks and frosted

tips and probably not very well cast—though Pitt, for all his limitations, looks like he's having fun. McDormand, for her part, seems to always come closest to striking the best balance between emotional realism and utter mania.

But perhaps the bigger concern here is whether or not the Coens were even sure they were making a comedy. You could argue that several of the Coens' movies are genre hybrids—though not as many as you'd think—but the problem isn't whether or not we can identify the genre but whether or not we feel as though we should bother investing any feelings in the characters. For all the hi-jinx, the air of paranoia and intrigue peppered throughout the

film—and soaking Carter Burwell's deliberately boilerplate score—compels us to try and generate some deeper interest in Linda, Chad, Ozzie and Harry, or at least their high-stake plights, as does the numerous subplots of romance and longing, such as that between Linda and her lovestruck boss (Richard Jenkins). But whatever emotions are built up in the film's first two thirds make the abrupt, goof-off ending feel that much more like a slap in face for even caring. My advice would be not to bother caring, but still see the movie. It's pretty slight, adds up to very little, but nonetheless features enough inspired non-sequiters to entertain. ♥

Skin flick

FLICKS

DVDETECTIVE

JOSEF BRAUN & BRIAN GIBSON
dvdetective@vueweekly.com

JOSEF BRAUN / josef@vueweekly.com

A curious thing about Jacques Nolot's *Before I Forget* (*Avant que j'oublie*): the title implies urgency, yet the film, now on DVD from Strand Releasing, is anything but. The writer/director/actor's presence throughout seems to be perpetually fixed upon a point of pause, of consideration, we suppose, a cigarette burning away between his fingers like some substitute

hourglass to mark time, his largely immobile face betraying no inner call to action. He says at one point that he wants nothing, which doesn't entirely ring true, but the calming of desire, or at least its complication by age, illness and the small rewards of reflection, certainly appears to have marked this character in some irreversible way. Right up until the final moments, even when he's radically altered his appearance, his capacity to linger is tremendous.

But then exactly what sort of task is it that Nolot's Pierre—another variation on the other Pierres Nolot has portrayed in his previous three films, *Manège* (1986),

Hinterland ('98) and *Porn Theatre* (2002)—needs to perform in advance of memory's erosion? With his emotions rarely manifesting in any flamboyant or dramatic manner, what do we really know of the inner life of this guy?

We know he's around 60, and his health is so-so. He takes pills that he says interfere with his ability to orgasm, and an early scene follows him as he wakes in the dead of night to be sick. We learn later that he's been HIV-positive for more than 20 years. He makes a habit of hiring young men for sex. In his very particular deadpan, he tells a cop through his building's inter-

com system that his lover has left him and that he's very sad. He bears an exceedingly French moustache that he says he wouldn't dare shave off, a sign of vanity, or at least a stubbornness about his image, that can be gauged against the sobering effects of time on his body, which we see naked—naked in a way that bodies rarely are in movies—for prolonged periods, especially the pronounced paunch he cloaks with baggy suits. He visits a few friends, other gay men of a certain age, with similarly lonely lives, and he visits a shrink, speaking frankly to all of them. He keeps his dead father's barbershop

in a corner of his Paris apartment. He spends a great deal of time at his desk, trying to write, but distracted by the past. An old lover of his is dying, and he's to inherit money.

WE FREQUENTLY WITNESS Pierre in moments of monetary transaction. Well, we witness Pierre paying others to be more precise: the young hustlers, the shrink, the cashier at the grocery we see him visit in a striking sequence that cuts between his grocery shopping with the auctioning off of his old lover's valuable art collection. He

CONTINUES ON PAGE 57

Twist and out

There's not much more to *Righteous Kill* than a clever reversal

Righteous Kill was written by Russell Gewirtz, the same guy who wrote *Inside Man*. Like the earlier movie, this serial killer thriller and rabidly macho buddy cop caper bristles with conflicted ambitions toward making something that's both smart and base, a genre work for the sleaze-hungry and the beard-strokers alike. It's a tough gambit, especially for a director of Spike Lee's caliber, but I'm actually impressed how relatively well it works, even if it all inevitably evaporates under the heat of its own sketchy conceit.

From the start we're encouraged to see verge-of-retirement hard-ass homicide detectives Cowan (Robert De Niro) and Fisk (Al Pacino) as platonic lovers of unyielding fidelity. They literally shoot their loads side by side at the firing range, cheer each other on during cop baseball games, sing each other's praises to anyone who'll listen, even parrot each other's deflective one-liners when separately grilled by the NYPD shrink. When, early on, the corny looking faux-CCTV video

footage of Cowan confessing to going on an extended vigilante killing spree begins its piecemeal interjections into the drama proper, we know that these old pals will follow each other to the precipice of destruction. It's only a question of whether one will follow the other right over the edge.

The economy of characters in Gewirtz's script is itself a source of dynamicism, keeping his leads surrounded by numerous closely watching potential adversaries nearly all of the time: the younger detectives Riley (Donnie Wahlberg) and Perez (John Leguizamo), who begin to suspect that the "poetry killer" of various local scumbags must be a cop, the amiable but stern Lieutenant Hingus (Brain Dennehy, a highly welcome face, and one that's aged into an uncannily resemblance to Milan Kundera), who has a good poker face but seems all too aware he's got a loose cannon on his hands, and crime scene investigator Karen (Carla Gugino, a highly welcome everything), a girl who likes her sex extremely rough and is currently being obliged by Cowan, their proximity giving her access to his private life if not quite his inner life.



THRILLER
OPENS FRI, SEP 12
RIGHTEOUS KILL
DIRECTED BY JON AVNET
WRITTEN BY RUSSELL GEWIRTZ
STARRING ROBERT DE NIRO, AL PACINO,
CARLA GUGINO

DIRECTOR JON AVNET, whose long resume includes jobs as, um, diverse as *Fried Green Tomatoes* and *88 Minutes*, gets down to the grunt work from the get-go, keeping the camera whizzing around and the cuts a-flying like Tony Scott on auto-pilot. He's hardly the most sensitive filmmaker, but he keeps

things moving—whether they want to move or not. With this fidgety style, he can't quite perform the subtle slight-of-hand Gewirtz's script is crying out for, though to be fair I'm not sure anyone could. The big reversal is telegraphed pretty far in advance, and once you catch on to what's really happening in *Righteous Kill* you may or may not want to bother sticking with it—the movie slowly becomes about the clever reversal itself instead of the meatier themes of loyalty and justice it lays claims to.

More disappointing for me is the neglect of the Karen character. The most interesting thing in *The Score* was Robert De Niro's girlfriend, played by the sorrowfully underused

Angela Bassett. Likewise, the most interesting thing in *Righteous Kill* is easily De Niro's relationship with Gugino, an enormously delicate negotiation of trust, sex and maybe, just maybe, love, or something like it. Gugino brings tremendous texture, sass and dignity to a character that, far from being a conventional love interest, could have been difficult or impossible for the audience to identify with. This being De Niro's movie, it's just as important that her character has the potential to tell us a lot about Cowan. It's a shame then that her Karen gets more or less brushed aside as the film hurtles toward its big sloppy, scenery-chewing climax. ▽

Sad sack sexuality

21st century film men are coming face to face with sexual mortality

Sex in the movies has revolved around men and their lustful gaze for a long time. That look of lust has popped up in both complex, disturbing ways—the eye spying on a naked Vivien Leigh before spiralling us, suddenly accomplices, into the drain of murder—and simply exploitative ways. In the '90s, with titles alone—*Basic Instinct*, *Indecent Proposal*—Hollywood was promising some cheap titillation for the cool, hard male stare. A pseudo-noir about a supposed bisexual? A rich guy looking to help a down-on-their-luck couple? The plots were really just fumbling foreplay for sharing out Sharon Stone (who, some accounts have it, was harassed by director Verhoeven into uncrossing her legs in that infamous scene), or displaying Demi-nude Moore. And then, just as the Internet was realizing its porn potential, along came *Striptease*, its title assuring any oglers of Moore's first dip into the skinny, soon to be archived on countless nude-scene databases.

Now, in this decade—the naughty noughts, exemplified by the Age of Apa-

SEX SEXUALITY ON FILM

low—there's been a strange kind of infantile regression. It's as if the filmmakers weaned on those database clips of movie nudity are obsessed with that confused, not-quite-teenager male stare they had in the '90s. It's all there in the titles, too. *The Forty-Year-Old Virgin* is about a guy too spluttering and uptight to just get laid already—no surprise when he's surrounded by porno tapes as if they're just toys for boys. And, voice still cracking, the maturity level in *Superbad* screeches into its natural pre-pube pitch when one of the teens freaks out at some menstrual blood—he may as well scream, "What? Their yazoos are for something other than my ding-dong?" (Yeah, like birth, as Apatow shows in his freak-out-at-pregnancy film *Knocked Up*.)

But there have been some half-dramas, half-comedies that show a genuinely poignant, frail male sexuality

borne of an adolescent-awkward, adult-pathetic and generally unsure groping for actual human connection. Credit the Coen Brothers and Alexander Payne for casting a cock-eyed look at middle-aged lust, getting us to laugh, a little uncomfortably, at a kind of sexist existentialism through nudity: *Hamlet* meets *The Full Monty*.

LIKE THE DUD In the Sherlock Holmes story, the interesting thing about sex in the Coen canon is that it's not really there. There's no action between sheets because snappy conversation replaces foreplay and the tangled plot of life unravels after sex: stealing a baby in *Raising Arizona* because HI's "seed could find no purchase" in Ed or a pregnant police chief just doing her job in *Fargo*.

The Big Lebowski offers the best example of a mid-lifer overwhelmed and befuddled by sex. "The Dude" (Jeff Bridges) is neither viciously cool nor puerile about the unfettered female form. He's just vaguely interested, then gets bowled over by neo-feminist, über-avant garde artist Maude (Julianne Moore), whose single motherhood is assured when she sleeps with an even more semi-conscious than normal Dude as he recovers from a drugged-out night at a porn mogul's mansion watching topless girls bounce on trampolines. Sex, in most Coen films, comes out as a kind of odd, exotic, childish preoccupation.

For satirist Payne, the frailties of the flesh expose our human foibles. In *Election*, teacher Jim McAllister (Matthew

Broderick) lets himself go through sex as a mechanical, baby-producing exercise with his wife. Turning to porn in the basement and then an affair with the toothy Midwestern wife of a friend, Jim hits a new low when we see him crouched down in the bathtub of a seedy motel room, selectively cleaning himself off after a quickie.

This desperate, pleading lust is succeeded by *About Schmidt*, with Schmidt's bewildered, trapped look when a naked Roberta (Kathy Bates) gets into the hot tub with him. The scene's mostly at the expense of Schmidt (played by Jack Nicholson, a supposed Hollywood bad-boy bachelor), who finally realizes that his sexual horizons have narrowed as he's overwhelmed by this woman's laid-back, robust sexuality.

But in *Sideways*, boastful Jack (Thomas Haden Church) is given the biggest blow of any Payne-ful, past-the-prime protagonist. His moment of conquest is really a sad come-down—we walk in on him only to see his sorry butt all a-quiver, mid-intercourse. And then there's the naked, gut-roofed groin of a large man, pressed up against the window of Miles' car in fury after he's snuck into his house to retrieve cuckolding Jack's wallet for him.

So here it is, petered out, after all the cool hero's voyeurism and the adolescent fuss. It was a long time coming, but at last the movies expose the red-blooded North American male becoming tragically aware of the wrinkles, flab and basic farce of the flesh, the flush of his desire paling into a trembling, white-cheeked joke. ▽

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FOR THE WEEK ENDING SEPTEMBER 11, 2008

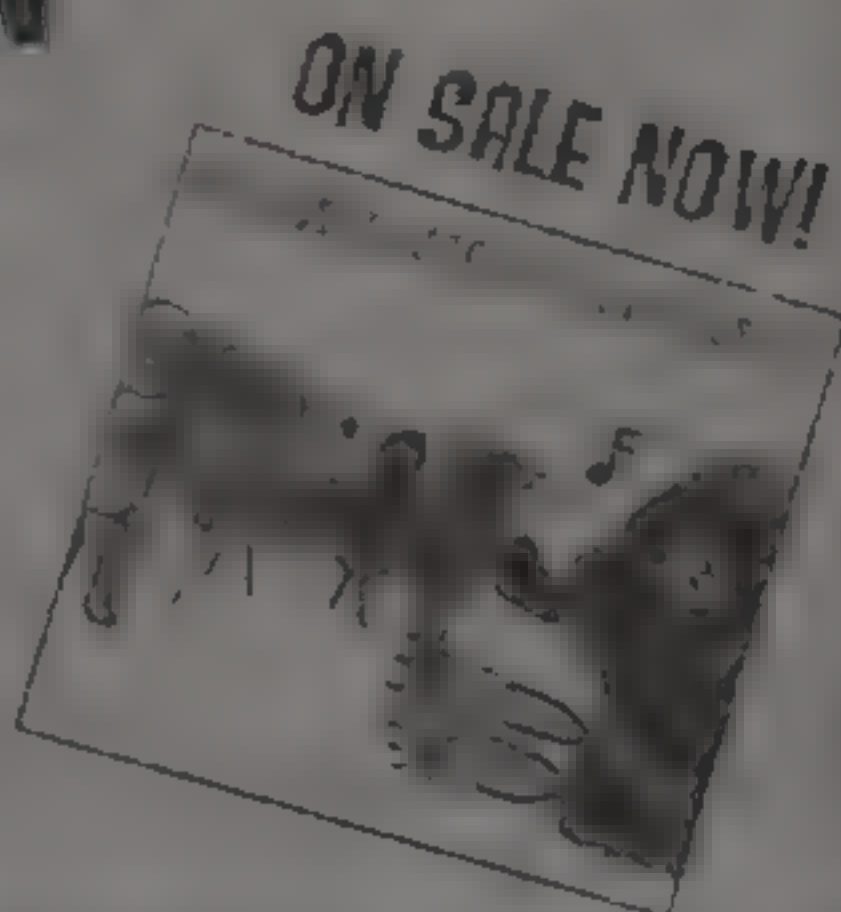
1. Michael Franti & Spearhead – A Rebel Rockers (anti)
2. Calexico – Carried To Dust (quarter stick)
3. Chad Vangaalen – Soft Airplane (flemish eye)
4. Amos Garrett – Get Way Back (stony plain)
5. Alejandro Escovedo – Real Animal (back porc)
6. Elliott Brood – Mountain Meadows (six shooter)
7. Ry Cooder – I, Flathead (nonesuch)
8. Dennis Wilson – Pacific Ocean Blue (epic)
9. Okkervil River – The Stand Ins (jagjaguar)
10. Ndidi Onukwulu – The Contradictor (jericho beach)
11. Joan Osborne – Little Wild One (plum records)
12. Agnostic Mountain Gospel Choir – Ten Thousand (shoutin' abner pim)
13. Emmylou Harris – All I Intended To Be (nonesuch)
14. Tricky – Knowle West Boy (domino)
15. Toxic Holocaust – An Overdose Of Death (relapse)
16. Beck – Modern Guilt (universal)
17. Giant Sand – provisions (yep roc)
18. The Black Keys – Attack & Release (nonesuch)
19. Sigur Ros – With A Buzz In Our Ears We Play Endlessly (xl)
20. The Dutchess And The Duke – She's The Dutchess, He's The Duke (hardly art)
21. Ayla Brook – After The Morning After (saved by radio)
22. The Pack A.D. – Funeral Mixtape (mint)
23. The DB Buxton Revue – No Refund E.P. (daniel buxton)
24. Eliza Gilkynson – Beautiful World (red house)
25. Jerry Douglas – Glide (koch)
26. Brendan Canning – Something For All Of Us... (arts & crafts)
27. Bon Iver – For Emma Forever Ago (jagaguwar)
28. Tim Hus – Bush Pilot Buckaroo (stony plain)
29. The Steeldrivers – S/T (rounder)
30. Martha Wainwright – I Know You're Married... (maple)

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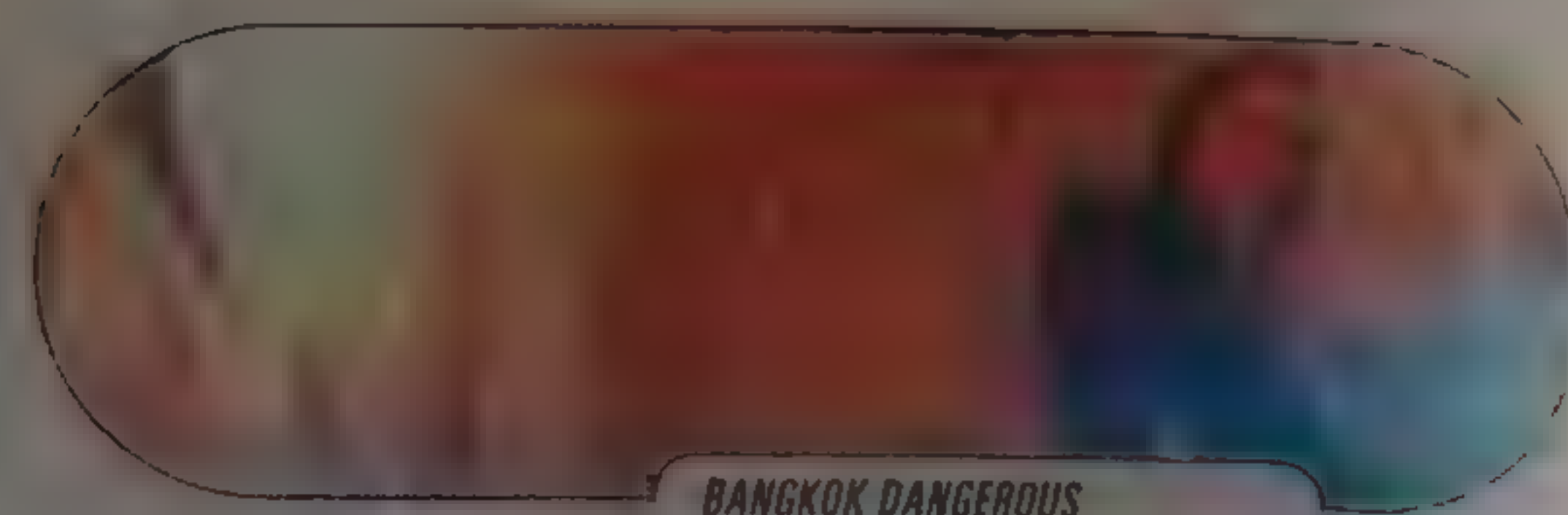


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QUICK REVIEWS

FILM CAPSULES



BANGKOK DANGEROUS

OPENING THIS WEEK

GONZO: THE LIFE AND WORK OF DR. HUNTER S. THOMPSON

DIRECTED BY ALEX GIBNEY
RATED BY MPAA: PG-13

★★★

JOSEF BRAUN / josef@vuwweekly.com

It would clearly be unwise to expect a

documentary about the daddy of gonzo such flights of rambling conjecture, digression, lamentation and outright hallucination as were the benchmarks of Hunter S.

gonzo. His creative prose to most non-fiction movies of any kind would be inadvisable—unless perhaps they were supplied by Thompson himself. Alas, Thompson's been dead these three years, and his best work was a good three decades behind him in any case.

But you still have to wonder if the good doctor, a counterculture hero, a lefty with right-wing tastes who once represented the very best spirit of *Rolling Stone*, a container of more drugs than Keith Richards, and author of such iconoclastic works of oddly eloquent political commentary as *Hell's Angels*, *Fear and Loathing in Las Vegas* and *Fear and Loathing on the Campaign Trail*, doesn't deserve a portrait more provocative, or at least more questioning in spirit, than the one delivered by Alex Gibney, director of *Taxi to the Dark Side* and *Enron: The Smartest Guys in the Room*. Gibney's *Gonzo: The Life and Work of Dr. Hunter S. Thompson* may have no lack of great anecdotes and archival material to feed upon, not to mention a head-spinning array of new interviews with ex-wives and ex-US presidents, but the liveliness of the subject matter and commentary it inspires can't quite make up for what's basically a safe, conventional delivery.



GONZO

"He was my friend. He never paid his rent, broke up my marriage, and taught my children to smoke pot." Now, if that's not a tribute ... It comes from Thompson's neighbour and landlord, and it does, for the record, come with a nostalgic smile. Those who knew and loved Thompson tend to feel conflicted about the style of both Thompson's life and his death, which came from the barrel of one of the author's many guns one night in his kitchen in 2005,

while his family relaxed in the next room. He always said he'd do it that way, and no one seemed too shocked, but it made you question the relationship between bravado and cowardice, an intersection lorded over by Hemingway. "He was my friend" is something

in *Gonzo*, yet not as many times as admissions that the guy was on auto-pilot for ages, isolated, paranoid, all-too akin to his caricature in the *Doonesbury* comics, and getting drunk with the likes of Pat Buchanan. As *Rolling Stone* editor Jann Wenner puts it, in the end Thompson was "hostage to his own persona."

Gonzo focuses, naturally, on the good years, the '60s and '70s, when, like everybody, Thompson went off his rocker and yet actually had some hope. He was handsome, daring, gainfully employed and listened to. He even advocated presidential candidates, invented drugs for their opponents to be addicted to and ran for Sheriff of Pitkin County, Colorado. He legitimized fringe sensibilities in political discourse.

But Gibney frames it all like a greatest hits package, replete with predictable, hokey-jokey use of period pop songs and insertions of deeply mannered readings of Thompson's work by Johnny Depp, who for all his warm intentions just does not get the ribald tone at all.

SAVAGE GRACE

DIRECTED BY TOM KALIN

WRITTEN BY HOWARD A. RODMAN

STARRING JULIANNE MOORE, EDDIE REDMAYNE

★★

JOSEF BRAUN / josef@vuwweekly.com

This long-awaited second feature from director Tom Kalin, who made such an impression way back in 1992 with the Leopold-and-Loeb retelling *Swoon*, comfortably nestles up against its predecessor with regards to categorization: it's a true crime movie, involving sex, horrific murder and characters with deeply pretentious ambitions, and it's as queer as any movie can hope to be, with its personage mixing in all sorts of combinations untraditional, kinky or downright

Besides apparently being exactly tailored to the thematic interests of prolific producer Christine Vachon (an instru-

mental force behind *Swoon*, *Boys Don't Cry*, *I Shot Andy Warhol*, *Party Monster*, *The Notorious Bettie Page* and *Infamous*), it's the sort of material that also seems to draw in some of our finest actresses of a certain age, especially those who continually crave adventure and edge. Given that Joan Crawford is



SAVAGE GRACE

long gone, I can't think of a better choice for the star role of *Savage Grace* than Julianne Moore—yet at the same time think it might just be the worst, or at least the least enjoyable, performance

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DVD DETECTIVE

CRIMINAL MINDS

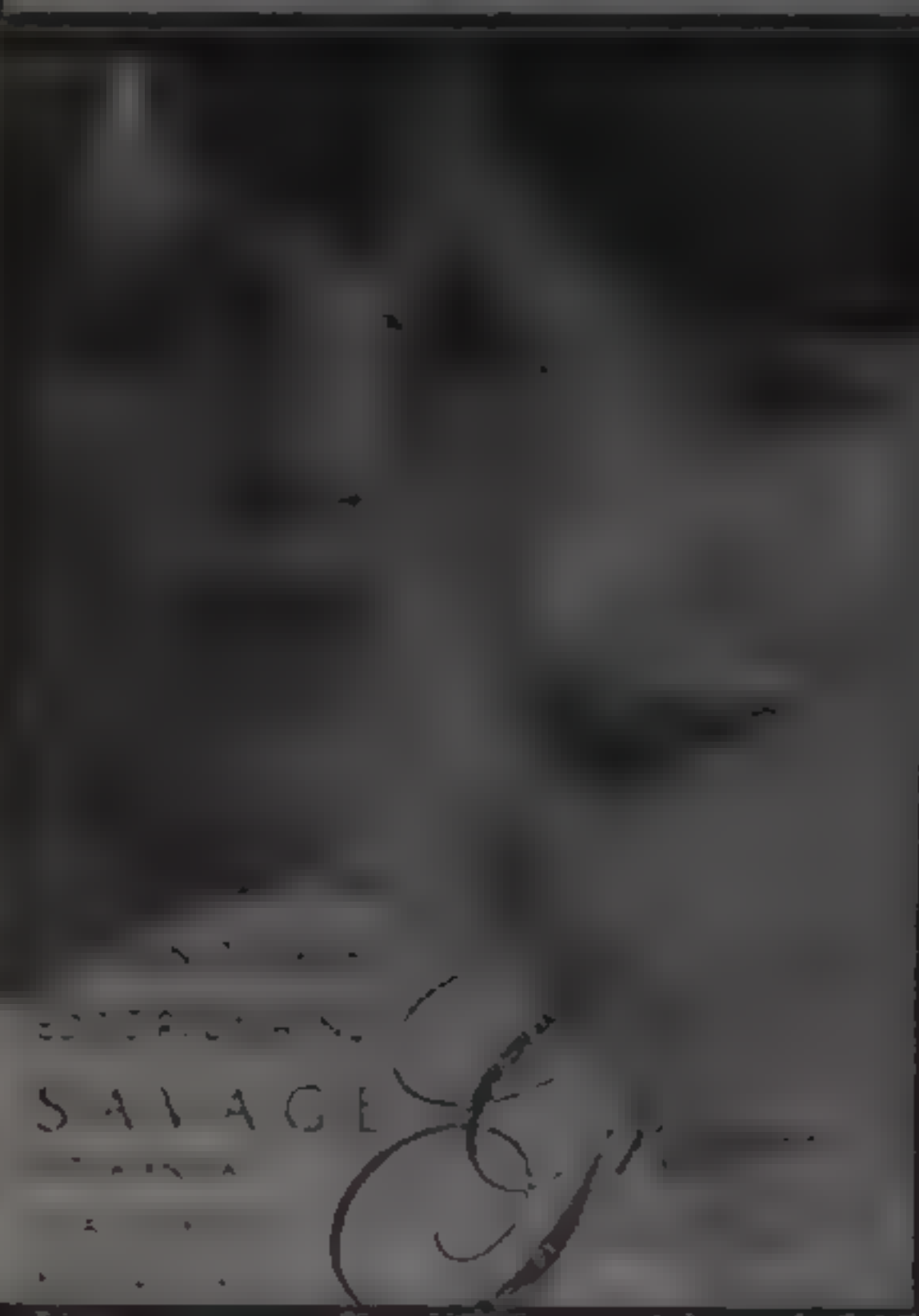
lives modestly, yet there is a special emphasis in this rigorously observational, unobtrusive movie on the funds he expends. The diminishing savings, the diminishing desires, the body in quiet, gradual decline: as things fall apart, *Before I Forget* makes no effort to wring the situation for high emotions of any kind, yet it presents a visually rich, meditative, narratively loose but strangely cohesive experience. It's about the tasks that fill up a person's days, and the weight that some of the simplest tasks assume when we take a

moment to stop and really see them.

So eventually, those mysterious things, the ones that Pierre is trying to do something with before they're forgotten, feel like the accumulation of ordinary—or, well, ordinary for some of us anyway—things that define a life as much as the prized memories of outstanding events. All of it falls under the scrutiny of Pierre's pen. And it's as though the real testimony winds up being not the things Pierre writes but those that Nolot allows us to see unfold. There is an awful lot of talk about the past here, but the way the past is reconsidered is very much a present tense

drama. Nolot is living it for us onscreen, doing as little as possible, which is to say exactly what is needed and nothing more. It's a full, generous performance because it's so unforced, and because the camera is likewise so steady and unwavering. Many great filmmakers over the years have used the real, unbroken passage of time in interesting ways that usually heighten our corporeal experience of movie-watching, but Nolot's use of it here is to shed light on the corporeal experience his own body is undertaking, a body that has so much memory written right there on its surface for us to see. ♥

PRINCESS
THEATRE
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THE WOMEN

FILM CAPSULES

CONTINUED FROM PAGE 56

I've ever seen Moore give. But then, are we even supposed to enjoy this movie? Even on the sombre enjoyment of more closely understanding some bleak, troubling aspect of human nature?

Narrated by the real Tony Baekeland, *Savage Grace* dramatizes the story of his life leading up to his notorious arrest in 1972 at the age of 25. It says a lot about Baekeland's life that the real star of his story is actually his mom, Barbara (Moore), heiress to the Bakelite fortune, an uncultured, desperately unhappy society woman who, after being abandoned by her understandably demoralized husband (Stephen Dillane) for her son's girlfriend, focuses all of her overbearing energies on her only child, who she constantly needles, travels all over Europe

with, lives with and, as it turns out, has sex with. Tony himself (played by the suitably stunned-looking Eddie Redmayne) is rather a wisp of a boy next to her, nervous, uncertain, largely unloved and internalizing more rage than most of us will

For those of us who aren't survivors of incest but always suspected it made for a pretty miserable home life, *Savage Grace*—the antithesis of *Murmur of the Heart* in more ways than one—certainly confirms that and some. But I suppose what's truly terrifying in this utterly tawdry tale is not the aberrant sex itself but the suffocating mothering of which the sex is but one manifestation, and hardly the most toxic. *Savage Grace* is really a sort of horror movie about the stifling effects of family and affluence, one beautifully photographed in exquisite locales and filled with beautiful people, where the monster just keeps coming back to embarrass herself and everybody else with her incredibly awkward attempts to seem sophisticated before throwing yet another shrill hissy fit.

I didn't actually know Baekeland's story before seeing *Savage Grace*, which is just as well—at least there were some surprises. But these surprises, like Kalin's craftsmanship, itself a bit overdone and noodlely, didn't make Baekeland's story any more enlightening: just grotesque, sad, jarring, intermittently fascinating and ultimately kind of pointless.

THE WOMEN

WRITTEN BY DIANE ENGLISH
BASED ON A PLAY BY CLARE BOOTHE LUCE
STARRING MARY RYAN, AMY POE LEBLANC, TERRA NIELSEN
★

MARY CHRISTA O'KEEFE / marychrista@vancouverweekly.com
"No thinking!" chides one of the pussy posse that surrounds Mary (Meg Ryan), the angelic do-it-all at the centre of *The Women*. "What do you fe-e-e-el?"

Actually, I feel grouchy, and it's not due to hormonal fluctuations, but the staggering deficiency of intelligence masquerading as breezy charm in this remake of the

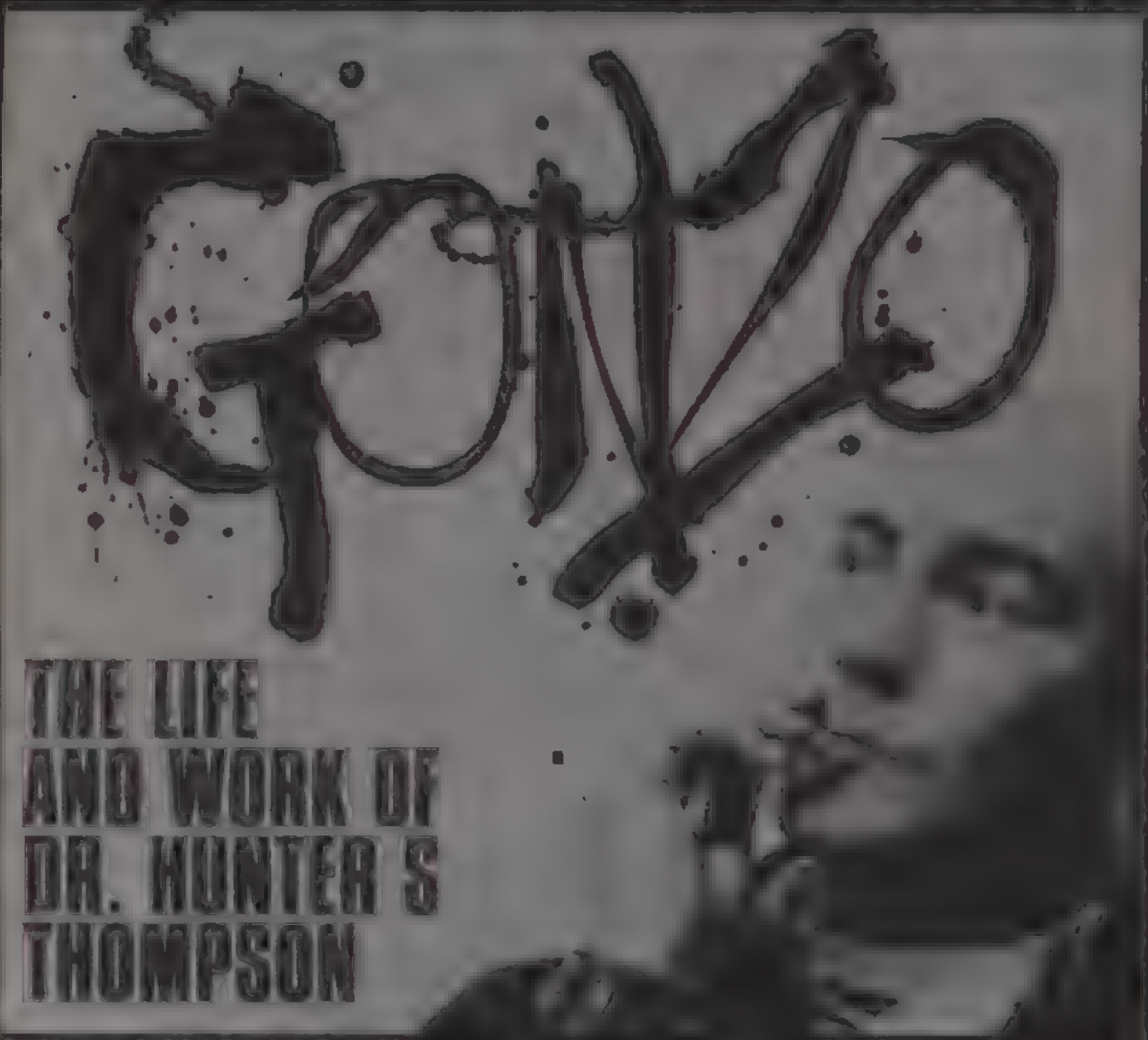
seminal (no irony intended) and smart 1939 film of Clare Boothe Luce's screwball drama.

They had big stilettos to fill. The original was such a product of its time it's difficult to conceive how the premise—the devastating discovery of a "perfect" husband's affair, and what to do about it, with options provided by Mary's myriad female advisors—could be transplanted to a radically different era. In 1939, gender and class conventions were still rigid and the stakes of risking divorce much higher than today, yet a malleability of power between the sexes had taken root, offering new possibilities. Even the Hollywood studio system colluded to add bite to George Cukor's version, with actresses playing with their equally manufactured stardom "personalities" on top of their characters, doubling the tension between the artificers of femininity and its actualities. The original *The Women* is lauded as an early feminist film—and it was daring to focus narrative on female friendships and inner lives (even if they revolve around men)—but it's as notable for being post-modern before such a thing existed, and it was close to a masterpiece.

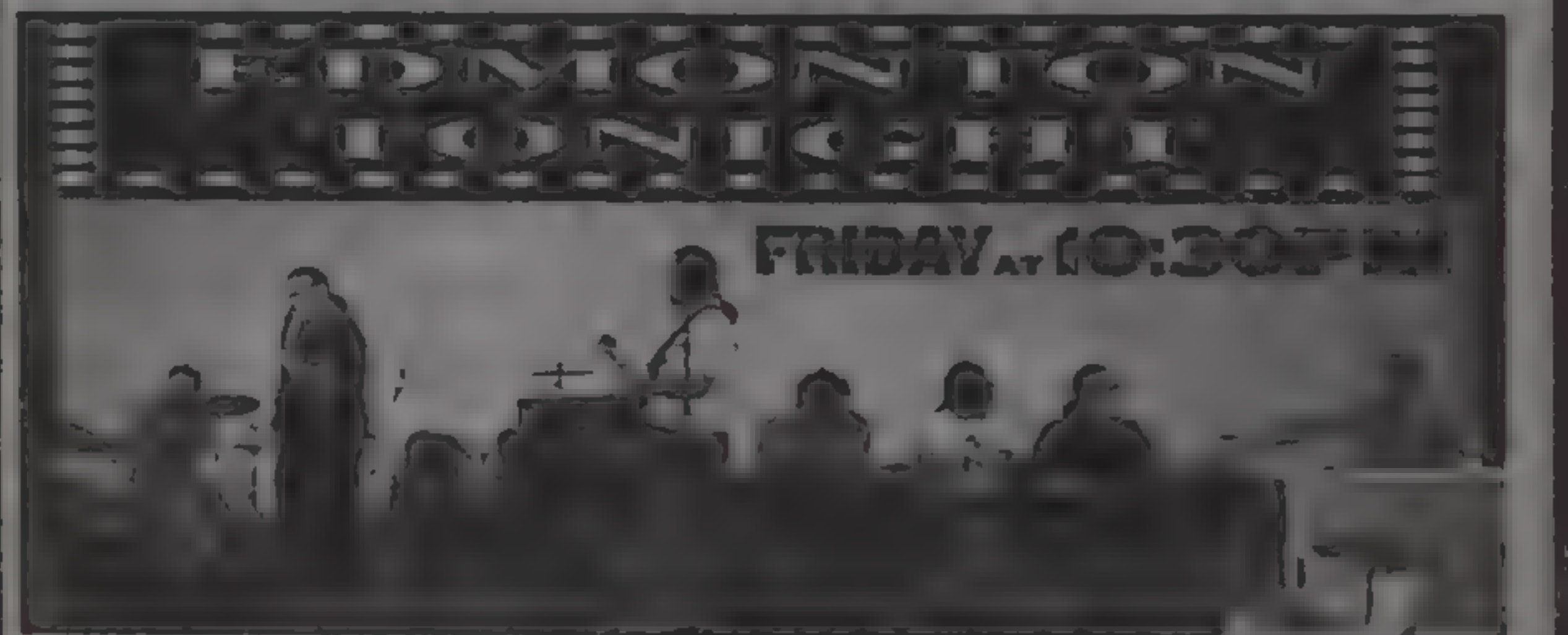
So why mess with a cultural touchstone? Writer/director Diane English's answer is contained in that line, her empty-headed manifesto for 2008's *Women*: all feeling; no thought. This is filmic karaoke—English doesn't want to add anything, she just wants to hear it in her own voice. We get the 1939 plot with superficial upgrades—a minor character's a lezzie, the girls have glamorous careers and Mary exclaims in response to a suggestion she use her feminine wiles, "This isn't some '30s movie!" Hardy har har.

But while 1939's *Women* was tart and forward-looking, 2008's is retrograde. Women are portrayed as witless, needy, petty, food-obsessed, vacuous and meddlesome—basically *Cathy* comics with money, thrown against the cosmopolitan background of rich-bitch New York. Mary's idea of "hitting bottom" is to leave her Connecticut mansion (with two nosy

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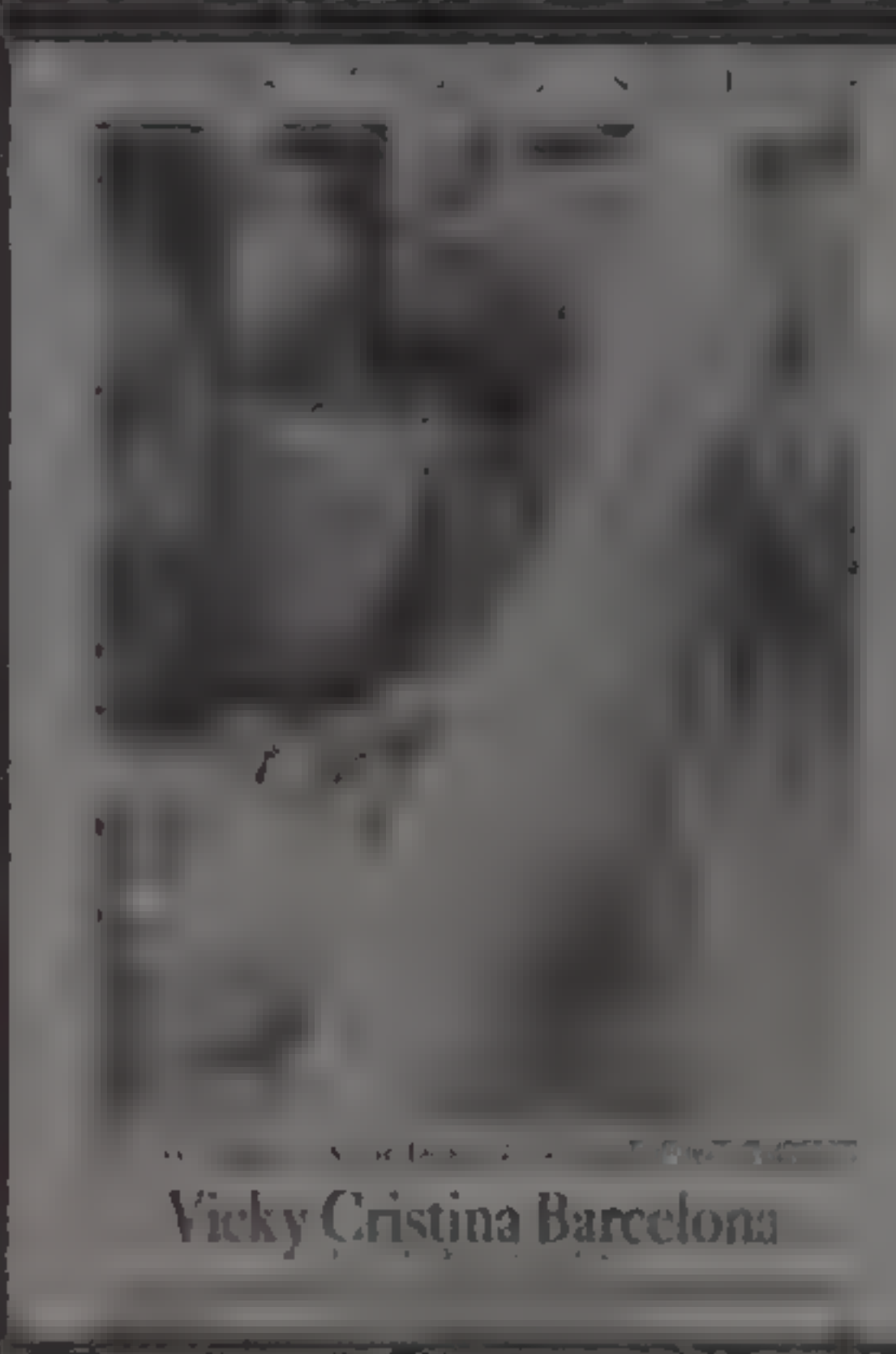
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... (parties) for a Catskills yoga retreat
... the mandatory Oprah-esque self-
... (as always, signified by her
... (a pin-straight) and the
... (happiness is revealed (expect
... (stardust))
... (ing this a "chick flick" is too kind.
... (the frenemy of film: it pretends to
... (like you, but it'll kick you in the
... (the first chance it gets. Tepid, dimwit-
... (style, porn shilling the most egre-
... (new stereotypes of femininity
... (a new name "estrogenica")

NOW PLAYING

BANGKOK DANGEROUS

by DANNY & OXIDE PANG

by JASON RICHMAN, OXIDE PANG
by NICOLAS CAGE, SHAKHRI YAMNARM

by BRIAN PEGSON / brian@vancouverweekly.com

... (might have missed it, but
... (Pang, Danny and Oxide,
... (one fine film, horror flick
... (they spun out two sequels,
... (they've remade their own 1993
... (summer leftover action pic
... (for Jason Richman's only added
... (script. We've seen this hit-
... (man set-up before, with its tired, noir
... (loner figure: "the work is steady—I
... (shouldn't complain."

And Joe (Nicolas Cage) doesn't. He doesn't think or feel much, actually (making his dark decision at the end a bit puzzling). Pretty much all he does is kill for hire. He lists his four rules—including "know when to get out"—but then breaks them all on his last job in Bangkok. Why? Who knows, other than to spin the movie into feature-length. If Cage's listless performance is any indication—gone from *Raising Arizona* to razing Thailand, he seems as long in the tusk as the elephant that pops up here as national symbol and obvious motif—the actor, too, is just trying to get in and get out, making a quick hit for the cash.

Joe takes a liking to Kong (Shakhrit Yamnarm), the thief he's hired as a go-between (though the Thai man's deferential apology to his rich white "boss" is excruciating to watch), and starts mentoring him. He even falls in love with Fon, a deaf-mute woman (Charlie Yeung). Their relationship lets the film signal, even more blindingly-obviously, any emotion. Cage shows the only acting he may still be good at with his comic pantomime of Thai food being hot, but then has to say, "It's hot!" and the music tinkles in every time he locks eyes with Fon.

The brothers do make the best of their homeland location. The gritty, blue-black look, and cuts among clubs, crowded city streets and a river market tap into the pulse of Thailand, and there's a deft touch when Joe escapes the police by grabbing a camera and pretending to photograph the panicking crowd, sniper turning snapper. But the pacing is usually clumsy and transitions are clunky. There are two bravura sequences not quite worth the price of admission—a shark-like murder in a pool and a river-boat chase—but then the Pangs get aqua-obsessed, throwing in a bizarre water-bottle shootout. The climax of the river-boat chase and the testine-spouting corpse near the end suggest that they really want to make a new horror film, not retread frequent action plots.

FILM WEEKLY

FRI SEP 12 - THUR SEP 18, 2008

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BANGKOK DANGEROUS

by DANNY & OXIDE PANG

CINEMA CITY MOVIES 12

130 Ave 50 St, 780-472-9772

THE ROCKER (PG, coarse language)
Fri-Sat 1:15, 4:00, 6:45, 9:20, 11:40;
Sun-Thu 1:15, 4:00, 6:45, 9:20

SPACE CHIMPS (G)

by BRIAN PEGSON / brian@vancouverweekly.com

HELLBOY II: THE GOLDEN ARMY

(14A)
Fri-Sat 1:30, 4:45, 7:20, 9:55, 12:20;
Sun-Thu 1:30, 4:45, 7:20, 9:55

BURN AFTER READING

by BRIAN PEGSON / brian@vancouverweekly.com

Fri-Sat 1:50, 4:45, 7:25, 9:35, 11:45;
Sun-Thu 1:50, 4:45, 7:25, 9:35

WINNIE THE POOH: A VERY DISCREET WOLF

by BRIAN PEGSON / brian@vancouverweekly.com

Fri-Sat 1:35, 4:05, 7:05, 9:45, 12:10;
Sun-Thu 1:35, 4:05, 7:05, 9:45, 12:10

GET SMART: PART TWO

by BRIAN PEGSON / brian@vancouverweekly.com

Fri-Sat 1:45, 4:35, 7:00, 9:30, 11:50;
Sun-Thu 1:45, 4:35, 7:00, 9:30, 11:50

THE LOVE GURU

(14A, crude content)
Fri-Sat 4:50, 10:05, 11:55, Sun-Thu 4:50, 10:05, 11:55

THE INCREDIBLE HULK

(PG, violence, frightening scenes)
Daily 2:00, 7:30

YOU DON'T MESS WITH THE ZOHAN

(14A, sexual content)
Fri-Sat 10:00, 12:15; Sun-Thu 10:00, 12:15

KUNG FU PANDA

(PG)
Fri-Sat 1:55, 4:30, 7:15, 9:25, 11:25;
Sun-Thu 1:55, 4:30, 7:15, 9:25

SEX AND THE CITY

(18A)
Daily 3:50, 6:50, 9:40

INDIANA JONES AND THE KINGDOM OF THE CRYSTAL SKULL

(PG, violence, frightening scenes)
Daily 1:20, 4:20, 7:10, 9:50

THE CHRONICLES OF NARNIA: PRINCE CASPIAN

(PG, violence)
Fri-Sat 1:10, 4:40, 7:35, 10:45; Sun-Thu 1:10, 4:40, 7:35

IRON MAN

(PG, not recommended for young children, violence)
Fri-Sat 1:25, 4:15, 6:55, 9:50, 12:15;
Sun-Thu 1:25, 4:15, 6:55, 9:50

DR. SEUSS' HORTON HEARS A WHO!

(G)
Daily 1:35

CINEPLEX ODEON NORTH

1000 10th Ave, 780-472-9772

BURN AFTER READING

(14A, coarse language, violence)
Fri-Mon, Wed-Thu 12:20, 2:40, 5:00, 7:30, 10:00; Tue 5:00, 7:30, 10:00; Star and Strollers Screening: Tue 1:00

RIGHTEOUS KILL

(14A, violence, coarse language)
Daily 1:20, 4:20, 7:20, 9:50

THE WOMEN

(PG, not recommended for young children)
Fri-Mon, Wed-Thu 1:00, 4:00, 7:05, 9:45, 12:00, 7:05, 9:45; Star and Strollers Screening: Tue 1:00

BANGKOK DANGEROUS

by DANNY & OXIDE PANG

BABYLON A.D.

(14A, violence)
by BRIAN PEGSON / brian@vancouverweekly.com

TRAITOR

(14A, violence)
Daily 12:40, 3:50, 6:40, 9:20

DEATH RACE

(14A, gory scenes, coarse language, brutal violence)
Daily 2:00, 5:20, 8:00, 10:30

THE HOUSE BUNNY

(PG, not recommended for young children, violence)
Daily 1:10, 4:10, 7:10, 9:40

STAR WARS: THE CLONE WARS

(PG)
Daily 12:30, 3:00, 5:30

TROPIC THUNDER

(14A, coarse language, crude content)
by BRIAN PEGSON / brian@vancouverweekly.com

PINEAPPLE EXPRESS

(18A, substance abuse)
Daily 1:10, 4:10, 7:10, 9:40

STEP BROTHERS

(14A, coarse language, not recommended for children, crude content)
Daily 1:40, 4:15, 7:15, 9:40, 10:05

THE DARK KNIGHT

(PG, frightening scenes, not recommended for young children, violence)
Daily 12:10, 3:20, 7:00, 10:15

MAMMA MIA!

(PG)
Daily 12:50, 3:40, 6:30, 9:00

JOURNEY TO THE CENTER OF THE EARTH

(PG, not recommended for young children)
RealD Daily 1:30, 4:10, 7:10, 9:30

CINEPLEX ODEON SOUTH

1525-99 St, 780-436-8585

BURN AFTER READING

(14A, coarse language, violence)
Fri-Mon, Wed-Thu 12:15, 2:45, 5:15, 7:45, 10:15; Tue 3:00, 5:15, 7:45, 10:15; Star and Strollers Screening: Tue 1:00

RIGHTEOUS KILL

(14A, violence, coarse language)
Daily 1:40, 4:20, 7:00, 9:45

THE WOMEN

(PG, not recommended for young children)
Fri-Mon, Wed-Thu 1:20, 4:10, 6:50, 9:30; Tue 4:10, 6:50, 9:30; Star and Strollers Screening: Tue 1:00

BANGKOK DANGEROUS

by DANNY & OXIDE PANG

MERA PIND (PUNJABI W.E.S.T., G)

(G)
Daily 12:40, 4:30, 8:30

DEATH NOTE

(14A)
by BRIAN PEGSON / brian@vancouverweekly.com

BABYLON A.D.

(14A, violence)
Daily 9:40

TRAITOR

(14A, violence)
Fri-Sun, Tue-Thu 1:10, 4:00, 7:15, 9:50, Mon 1:10, 4:00, 6:30

MAMMA MIA! SING-A-LONG

(PG)
Daily 1:00, 3:40, 6:30, 9:10

DEATH RACE

(14A, gory scenes, coarse language, brutal violence)
Daily 1:50, 4:40, 7:40, 10:20

THE HOUSE BUNNY

(PG, not recommended for young children, coarse language)
by BRIAN PEGSON / brian@vancouverweekly.com

FLY ME TO THE MOON 3-D

(G)
RealD Daily 12:30, 2:40, 4:50, 7:10

TROPIC THUNDER

(14A, coarse language, crude content)
Daily 1:30, 4:15, 7:20, 10:10

THE SISTERHOOD OF THE TRAVELING PANTS 2

(PG)
Daily 3:50, 6:30, 9:15

PINEAPPLE EXPRESS

(18A, substance abuse)
Daily 2:10, 5:10, 8:00, 10:30

THE MUMMY: TOMB OF THE DRAGON EMPEROR

(PG, frightening scenes, violence)
Daily 12:45

STEP BROTHERS

(14A, coarse language, not recommended for children, crude content)
Daily 2:50, 5:20, 7:50, 10:30

THE DARK KNIGHT

(PG, frightening scenes, not recommended for young children, violence)
Daily 12:15, 3:30, 6:45, 10:00

JOURNEY TO THE CENTER OF THE EARTH

(PG, not recommended for young children)
Daily 1:15, 3:45, 7:00; RealD Daily 9:20

WALL-E

(G)
Daily 12:20

CITY CENTRE 9

1000 10th Ave, 780-472-9772

THE WOMEN

(PG, not recommended for young children)
Dolby Stereo Digital Fri-Wed 12:15, 3:40, 6:40, 9:35; Thu 12:15, 6:40, 9:35

RIGHTEOUS KILL

(14A, violence, coarse language)
Dolby Stereo Digital Fri-Wed 1:00, 3:50, 6:50, 9:40; Thu 1:00, 6:50, 9:40

BURN AFTER READING

(14A, coarse language, violence)
Digital Presentation Fri-Wed 12:10, 3:00, 6:55, 9:30; Thu 12:10, 6:55, 9:30

BANGKOK DANGEROUS

(18A)
Dolby Stereo Digital Fri-Wed 12:45, 3:15, 7:15, 9:50; Thu 12:45, 7:15, 9:50

OPUS ARTE-CINDERELLA

(Ballet, Classification not available)
by BRIAN PEGSON / brian@vancouverweekly.com

PINEAPPLE EXPRESS

(18A, substance abuse)
Daily 1:10, 4:10, 7:10, 9:40

TROPIC THUNDER

(14A, coarse language, crude content)
Dolby Stereo Digital Fri-Wed 12:30, 3:20, 7:10, 9:45; Thu 12:30, 7:10, 9:45

THE HOUSE BUNNY

(PG, not recommended for young children, coarse language)
by BRIAN PEGSON / brian@vancouverweekly.com

VICKY CRISTINA BARCELONA

(14A)
Daily 7:00, 9:00, Sat-Sun 2:00

TRAITOR

(14A, violence)
DTS Digital Fri-Sun, Tue 12:25, 3:10, 6:35, 9:10; Mon 12:25, 3:10, 6:35; Wed 6:35, 9:10; Thu 12:25, 6:35, 9:10

DEATH RACE

(14A, gory scenes, coarse language, brutal violence)
DTS Digital Daily 9:20

DEATH NOTE

(14A)
Mon 9:00

CLAREVIEW 10

4211-139 Ave, 780-472-7800

THE DARK KNIGHT

(PG, violence, frightening scenes, not recommended for young children)
Fri, Mon-Thu 4:30, 8:00; Sat-Sun 12:50, 4:30, 8:00

PINEAPPLE EXPRESS

(18A, substance abuse)
Daily 9:25

TROPIC THUNDER

(14A, coarse language, crude content)
Fri, Mon-Thu 3:50, 6:45, 9:10; Sat-Sun 1:10, 3:50, 6:45, 9:10

THE HOUSE BUNNY

(PG, not recommended for young children, coarse language)
Fri, Mon-Thu 4:10, 6:40, 9:00; Sat-Sun 1:20, 4:10, 6:40, 9:00

DEATH RACE

(14A, gory scenes, coarse language, brutal violence)
Fri, Mon-Thu 4:45, 7:05, 9:35; Sat 1:25, 4:45, 7:05, 9:35, Sun 1:25, 7:05, 9:35

BABYLON A.D.

(14A, violence)
Fri, Mon-Thu 4:25, 7:20; Sat-Sun 1:45, 4:45, 7:20

BANGKOK DANGEROUS

(18A)
Fri, Mon-Thu 4:20, 7:30, 9:45; Sat-Sun 1:40, 4:20, 7:30, 9:45

FLY ME TO THE MOON 3-D

(G)
Fri, Mon-Thu 4:30, 6:30, 8:50; Sat-Sun 2:00, 4:30, 6:30, 8:50

BURN AFTER READING

(14A, coarse language, violence)
Fri, Mon-Thu 4:50, 7:10, 9:40; Sat-Sun 1:50, 4:50, 7:10, 9:40

THE WOMEN

(PG, not recommended for young children)
Fri, Mon-Thu 4:00, 6:50, 9:20; Sat-Sun 1:00, 4:00, 6:50, 9:20

RIGHTEOUS KILL

(14A, violence, coarse language)
Fri, Mon-Thu 4:40, 7:00, 9:30; Sat-Sun 1:30, 4:40, 7:00, 9:30

GALAXY-SHERWOOD PARK

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Fri 4:20, 7:00, 9:30; Sat-Sun 1:20, 4:20, 7:00, 9:30; Mon-Thu 7:00, 9:30

RIGHTEOUS KILL

(14A, violence, coarse language)
Fri 4:40, 7:30, 10:10; Sat-Sun 12:10, 4:40, 7:30, 10:10; Mon-Thu 7:30, 10:10

THE WOMEN

(PG, not recommended for young children)
Fri 3:40, 6:50, 9:40; Sat-Sun 12:20, 3:40, 6:50, 9:40, Mon-Thu 6:50, 9:40

BANGKOK DANGEROUS

(18A)
Fri 4:50, 7:40, 10:20; Sat-Sun 12:50, 4:50, 7:40, 10:20; Mon-Thu 7:40, 10:20

DISASTER MOVIE

(14A, crude content)
Daily 9:10

DEATH RACE

(14A, gory scenes, coarse language, brutal violence)
Fri 4:10, 7:20, 10:15; Sat-Sun 1:10, 4:30, 7:20, 10:15; Mon-Thu 7:20, 10:15

THE HOUSE BUNNY

(PG, not recommended for young children, coarse language)
Fri 4:15, 7:10, 9:50; Sat-Sun 1:00, 4:15, 7:10, 9:50; Mon-Thu 7:10, 9:50

STAR WARS: THE CLONE WARS

(PG)
Fri 4:00, 6:30; Sat-Sun 12:40, 4:00, 6:30, Mon-Thu 6:30

TROPIC THUNDER

(14A, coarse language, crude content)
Fri 4:10, 7:15, 9:45; Sat-Sun 1:10, 4:10, 7:15, 9:45; Mon-Thu 7:15, 9:45

THE DARK KNIGHT

(PG, frightening scenes, not recommended for young children, violence)
Fri 3:30, 6:45, 10:00; Sat-Sun 12:00, 3:30, 6:45, 10:00; Mon-Thu 8:00

MAMMA MIA!

(PG)
Fri 3:50, 6:40, 9:20; Sat-Sun 12:30, 3:50



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NQ Arbuckle gets it together and heads west

EDEN MUNRO / eden@vuweekly.com

The last time that Neville Quinlan, the singing guitar slinger for NQ Arbuckle, was out in Alberta—a couple of years ago now, touring on his band's 2005 album *The Last Supper in a Cheap Town*—he admitted that the group was already halfway through the recording of its next album. At the time, the quartet was working new songs into shape on the road, and as soon as the players had a grasp on them they slipped into the studio to record them one at a time, with hopes of pulling together a complete record. But the resulting recordings aren't to be found on *X O K*, NQ Arbuckle's latest.

"We ended up doing a bunch of songs that didn't make it on this record because we were doing it in that weird way, and then really what happened was we suddenly realized that a year had passed and we hadn't got our shit together, so we said, 'OK, fuck it, we're going in these weeks' and then really started recording it in earnest," Quinlan laughs, adding that even the songs that the band tried to record during those one-shot sessions went through some changes along the way. "So, 'My Baby' has gone through three different versions, and then 'Huntsville Affair' has gone through a bunch of different versions. So it's little things like that where we just ended up being like, 'OK, enough dicking around.'"

It's not unheard of for a band to record songs more than once before finding a version that is deemed worthy of the finished record, but those "different" versions are quite often little more than the same song played the same way—maybe the band feels

PREVIEW

WED, SEP 17 (8 PM)

NQ ARBUCKLE

WITH ELLIOTT BROOD, THE PALE MOON LIGHTS
PAWN SHOP, \$20

that one version is a better take than the other, but the differences are not always apparent to listeners. For Quinlan, though, there can be a lengthy road between the first version of a song and the one that ultimately makes the album.

"Yeah, like with 'Huntsville Affair,' [the album version is] drastically different," he says. "A lot of the times I haven't a clue what any of the songs mean until you sort of sit with them a little bit and then all of a sudden you realize that it's not as angry as you thought it was or it's not as happy as you thought it was, and then you kind of slow it down or speed it up accordingly."

THOSE ARRANGEMENTS

Quinlan putting fingers to strings and lyrics to chords, but listen to the way the band members play off of each other, working together to dress the songs up or strip them bare as needed, and it becomes obvious that, despite the NQ in the name, this is no solo act: NQ Arbuckle is a band where every player is necessary in the fight to keep the music alive.

"I just write the words and the chords to [the songs]," Quinlan agrees. "I sort of walk into our space and start playing, and then the guitar player's gonna write the riff, the drummer's gonna come up with a tempo that's suitable, the bass player's gonna come up with arrangement stuff—I can't claim to just be going in and Svengali-

ing everything. I don't have the musical chops for that. It's very much a group effort, and really, all songs are written by the whole gang."

For Quinlan, the writing process is made considerably easier by the fact that the band is made up of four buddies from Toronto. He explains that he started playing with the Kesper brothers, drummer Mark and guitarist Peter—because they were in his favourite band until that group broke up so he joined up with them, and bassist John Dinsmore is also an old friend.

(Incidentally, there's a Wikipedia page for NQ Arbuckle that says that Dinsmore was a professional bullfighter before he joined the band. Quinlan says that he doesn't think that's true though. Still, it's an impressive rumour to have kicking around.)

The friends-jamming-on-the-back-porch approach carries over into the recording process as well, where the quartet—along with the occasional guest or two—put the songs down live. Of course, Quinlan says with a chuckle that tracking things live is only partly due to the band being able to do it.

"We're not clever enough to be able to do it otherwise," he says. "I'd like to try and do stuff where you're overdubbing stuff and tightening things up and cleaning it up, but fuck, I'll never do it. We're too impatient. You know when you hear about bands and they do a song in a week or in a month of recording? I think, 'My God, how can they possibly spend all that time doing it? Don't they know what it sounds like?' And I'd love to do something where everything is sort of done at a different time."

"That'd be kind of fun to do, but it never ends up actually working that way." ▽

SATURDAY
SEPT 20

Uncle outrage:
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ALL AGES WELCOME

Against Me! looks to the good times

Considering that the band is from sunny Florida, it's hard to believe how often **Against Me!** gets up in Edmonton. Since gaining significant recognition for its first full-length album *Ad Rose*, released in 2002, the band has been on the road almost constantly and, unlike most other bands, is happy to go far and wide to the fans instead of sticking to a smaller, more profitable circuit.

"I think that for all of us the full realization of being in a band, the actual thing of, 'Yeah, this is it, this is what we're investing our effort in,' is the live show, and you can only play in the same town so many times before you have to take that show on the road," explains drummer Warren Oakes while taking a break from moving into new house. "It's what scratches that. Playing shows is what does it for us so you gotta keep making the funds looking for somewhere new."

The band further distances itself from most other touring acts in that there is nary a complaint from Oakes about the pressures of the road. The members of **Against Me!** consider themselves lucky to be in a position where people who have never even met the band like the music.

To even have one person on some remote part of the planet love the music you made and is coming out to



PREVIEW

FRI, SEP 12 (7 PM)
AGAINST ME!
WITH JAPANHER, SAINT ALVIA CARTEL
EDMONTON EVENT CENTRE, \$25 (ALL AGES)

see you perform it and try to share that experience with you, that's enough to perk your spirits right up on the worst day," he says. "Halfway across the planet somebody knows the words to every song and knows every drum fill by heart—you don't wanna let that person down."

THOUGH AGAINST ME! took heat from some punks for allegedly "selling out" when the band moved from indie Fat Wreck Chords to major label Sire for its most recent album *New Wave*, the band has always claimed to have done so in

order to have the opportunity to work with producer Butch Vig, a longtime favourite of the members. For Oakes, working with the legendary producer—who is also an accomplished drummer—was everything it was cracked up to be. Working with Vig and drum tech Mike Fasano, much care was taken in achieving the best possible sounds—something Oakes had never done before.

"Sitting in the room with Mike and Butch just listening through the demos, and they'd go, 'OK, I can really imagine a vintage kind of '70s floor tom for this, or I think we should go with the bell brass snare to get that good clang,'" he recounts. "Going and breaking down song by song which drums should be used—I've never done anything but set up my drumset and play all the songs!"

The band will work with Vig again next spring when the time comes to record a new album—and Oakes let slip that an EP may be released before year's end—but one can't help but wonder just how much the political band will have to write about if the American election proves to be the country-saving event it's supposed to be.

"There's no shortage of things to complain about," laughs Oakes. "If everything really does turn up rosy then we're just gonna have to write songs about the good times. **Against Me!** will turn into a good times party band. I think we're up for that. I would be." ▼

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It's a dirty job

ENTER SANDOR

the years I've been a journalist, I've done a lot of the dirtiest work we have to do in our business. I have done my share of chasing ambulances and fire trucks, spending many hours hunched over a typewriter trying to pick up the phone to see if anything interesting was opening in the area. And, by interest, I mean bloody.

I have done "pick-ups," the journalist's term for going to the family of someone who has just died tragically, trying to get quotes about the victim—and a photo.

These things, while necessary to our press, make a reporter feel about as big as a pea. These are the times you feel like a lowlife reporter in the trench coat that's cliché from so many cop movies.

But, this past week, while I wasn't doing my job as a journalist, I was doing a return of that slimy-reporter feel. And I came from working a red carpet.

The event? The after party for the Davis Guggenheim documentary *It Might Get Loud*. The film places three legendary guitarists, Led Zeppelin's Jimmy Page, U2's Bono and Jack White of the White

Stripes together on a stage to talk about their instrument of choice, their influences and about the rock world in general.

Media covering the Toronto International Film Festival who also got invited to the party at the SoHo Metropolitan Hotel—a party which all three rock superstars were guaranteed to attend—had to wait just outside the red-carpet ropes in hopes to get quotes and pictures. Deals are made with photographers and other journalists: "If Page stops here, can I get this one question?" "Please make sure the TV journalist asks the first question."

So, you sit in the rain and wait. Soon, a black Mercedes drives up to the ropes. Photographers run towards it. The windows roll down, and there are three young adults in the car, laughing uncontrollably. Fooled you all. Great stunt.

Then the stars do arrive. White skips the red carpet and makes a beeline right for the VIP area, where he can hang with the other beautiful people, including Michael J Fox, producer Bob Rock, NBA star Steve Nash, Blue Jays outfielder Vernon Wells and Canadian pop star Bryan Adams.

So far, the media are standing out in the rain and getting nothing. Word comes that Page will arrive soon.

IN THE MEANTIME, someone no one in the media recognizes is brought on the carpet, pumping flesh like a politician. This is some

up-and-comer looking for media, his publicist trying to get us to stop the Page watch in order to get this guy into the press.

Then, Page arrives, grey mullet just perfect, and he walks the carpet, waving at the autograph seekers. But he doesn't stop. No quotes.

The only member of the film entourage who stops to address the carpet media is Guggenheim.

"We want to show a kid playing guitar in his basement that he can be the next Jimmy Page."

And he leaves. Over an hour outside the ropes, and I have 19 words in my notebook.

I walk back towards the party entrance-way, looking to lick my wounds with a tequila or Jack Daniel's. The party is set up like this: the hangers-on can all get in and suck back free liquor, while the VIPs have a special room roped off in the centre. All the partygoers can peer in and see White, Page and company chatting away, but we are all kept safely outside.

But I can't get back in right away. No one is being readmitted to the party until the red carpet is cleared. Then, word comes that the Edge is already in the hotel; he came through the kitchen, just like the gangsters in *Goodfellas*.

Steven Sandor is a former editor-in-chief of Vue Weekly, now an editor and author living in Toronto.

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BACKLASH BLUES

BY PHIL DUPEIRON
PHOTOGRAPH BY WALLY COO

Last Sunday, I took in the 25th anniversary of the MTV Video Music Awards and saw it as an extremely detailed, two-hour-long Powerpoint presentation. The subject? The music industry's 2008-09 marketing plan: how to make new money with old ideas. I was bombarded with imagery in the classic MTV fashion, but this colour and flash. Specifically, the reason is the re-up. They need their product back on the streets and they need a new customer base willing to cop it.

The stage setup this year seemed remarkably stripped down from years past, where spectacle was once equal to musicality. It seemed that even MTV realized this: capable but relatively unknown host Russell Brand was forced to basically regurgitate the night's events in a manner that emphasized how much "fun" the show was and how "anything could happen." There were no rock stars climbing angular fixtures, no torch passing via makeout and no "Wu-Tang is for the children" shouting. (I'm not sure about that.)

on a rotating staircase, though. Something can happen, but only if the company knows about it, and if the company knows about it, it can only be so interesting. Cookie, I think you're tame.

It seems obvious that the industry is in panic mode, especially when they think the old tricks are gonna work (because they do). Until last night, I had managed to successfully never hear a Jonas Brothers song. Their saccharine love-me-do is promoted expertly in the Beatles/Monkees model: they play their own instruments, and, more important than their dreamy looks and shared bromance, they represent "Your Daughter's First Rebellion," a scene depicted live on MTV's Hollywood sound stage with a thousand girls madly rushing the stage when the Jonas's "rock out portion" reared its toothless head. But don't worry, dudes: they've got something for you too.

I'VE ALSO BEEN... Perry's near-immediate ascension to worldwide fame. I hadn't even heard her song by accident, in a supermarket, at a bar or whatever. I just didn't want to be a... never stop playing if they got me in the rotation. The VMAs had one cool performance angle where DJ AM and Travis

Barker would drum and scratch and incorporate live vocalists. Katy Perry did cover of Madonna's "Like A Virgin," along with her hit song "I Kissed A Girl" wearing a Karen O costume (MJ and a unitard with Warholian pe... banana applique on the front) and I was mesmerized. "They" (label, MTV and company working as Cerberus) poked my boner switch from all angles, appealing to sensuality triggers such as electroclash circa 2001, Karen O, Madonna and the mere thought of girls making out. This, suppose, explains its status as a number one hit. I immediately downloaded "I Kissed A Girl" and have since unironically considered playing it in public.

Nowadays, the MTV VMAs are only tangentially about music, the same way MTV the station isn't necessarily about playing music videos. So as the music goes away more and more, this pointless event with bored-looking crowd of celebrities and programmed fans is somehow becoming less and less entertaining. The only thing I do still have a hold on is how to use our emotions against us and for them. The image is the Trojan horse that tricks you into buying the product, wanting to support the person behind the image, whether or not they are even connected. It's a good game but it can't work forever. v



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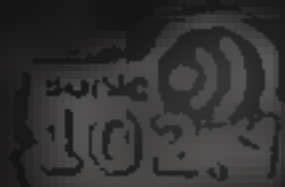
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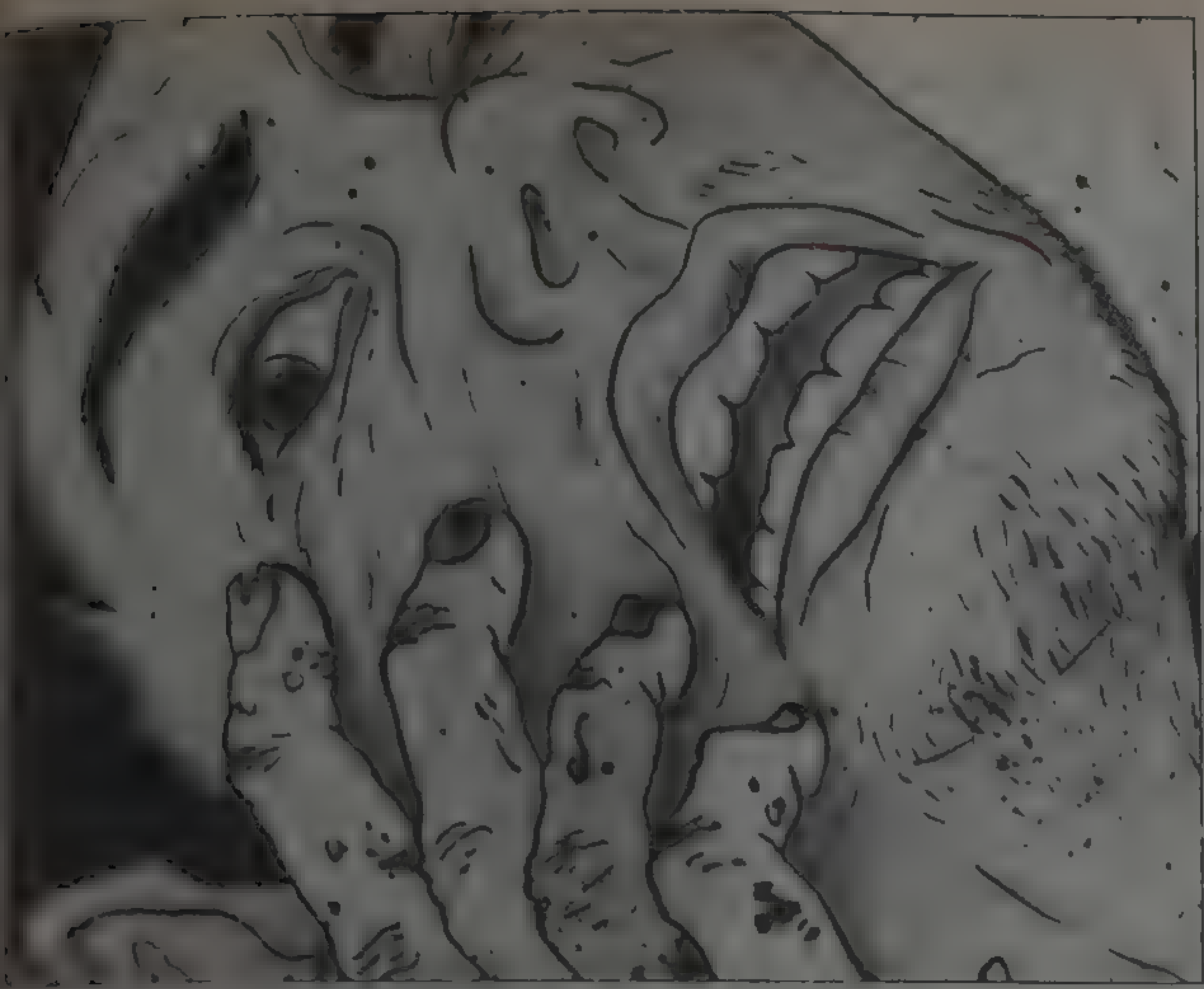
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The stuff of music

Musician's Survival Guide Part II: band merchandise

MARY CHRISTA O'KEEFE / marychrista@vuwweekly.com

Musical artists have had a visual identity since the dawn of rock, and they've lent their lustre to fans ever since, through T-shirts, record bags, posters, badges, underpants, comics and even jewelry. The DIY music era encompassed merch, with artists commissioning or making stuff for audiences themselves. In the absence of traditional industry money-making, merch became an important source of funds, and a way to connect with fans.

Why bother with merch? With rampant digital song-swapping, it's wise to offer something else people can buy to support you. Merch helps build a band presence and identity in your community and beyond, and stellar merch can snag the attention of tastemakers and bring your music to new ears. The most simple pro-merch argument: it's a way to further connect with people who like your music.

What should we sell? Go handmade or reproduce something professionally—your options are determined by how crafty you are, how polished you want it (be deliberately imperfect if it fits your aesthetic), what you can afford and what you want to offer. Be creative and brainstorm everything you can think of, and look at other bands' stuff for ideas. T-shirts and hoodies are perennial favourites. Use a quality brand that has a good fit and is comfortable (American Apparel is popular). Or hunt down second-hand clothing and screen overtop, like vintage denim jackets. Get an assortment of sizes. Invest in a stamp of your logo (stampexpress.com) and stamp weird little second-hand knickknacks. Silkscreen or embroider tube socks, aprons, arm or leg-warmers. Research the local reproduction and printing services and price out what they offer—stickers and matchbooks with your website on them are good and relatively cheap giveaways. A

GUIDE SURVIVAL

pin-making machine is available online for about \$100 (eBay) and is a good investment

BUT WE'RE NOT ARTISTS! If you're not an artist, galleries and student art and design shows and approach artists you admire—a great cultural scene is interdisciplinary. Teach yourself how to knit or check out SNAP's Open Studio sessions for inexpensive access to printmaking equipment and knowledge from their technicians.

How do we run the table? Old suitcases become instant display cases when they open—pin merchandise to the inside. Little containers keep stuff like stickers or badges tidy and accessible. Keep merch organized by style and size and have a price list tacked up, or price things individually on masking tape. Keep a little kit that has twist ties, clothes and safety pins, tacks, masking tape and markers in it so you can adapt your table to any venue. Use a little ledger book to keep track of what you sell. (List everything in advance so it's a matter of adding a checkmark.) Keep a float with change and put a notebook and pen out to collect peoples' email addresses. While you play, let the audience know you'll be at the merch table after your set and invite them to come say hi. Staff the table with your most gregarious members or your street team—and don't always stick your romantic partner with table duty. Make arrangements with the other bands to babysit each other's stuff during your respective sets.

Random best merch: low's hand-stitched pillowcases, Sunparlor Player's homemade mustards and preserves, Locust's belt buckles and coke mirrors, The Neins' wristbands, KISS coffins. ♡

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Lovers and dreamers

Wendy McNeill returns with
A Dreamer's Guide To Hardcore Living

MARY CHRISTA O'KEEFE / marycrista@vancouverweekly.com

Sweden agrees with Wendy McNeill. The landscape differs from that of her Canadian prairie roots, but her new and old stomping grounds share a majestic drama in their natural elements, slightly austere but forceful. The sky is the showpiece of both, a domed screen for shifting light driven by the day-to-day whims of intractable northerly seasons, an atmospheric mood ring.

These are hospitable surroundings for dreamers, climatic mutability drawing out fanciful notions and rambling thoughts—long grey winters nurturing interiority and intimacy short velvety summers giving way to delight and celebration.

But the world demands something tougher of dreamers than self-preservation. To complete the circuit of creation, there has to be an engagement with the world, the day-to-day effort of living. McNeill delivers this philosophy in the title of her new album, *A Dreamer's Guide To Hardcore Living*.

"I knew the theme of the record for a while, and I knew what to call it," she ventures. "I wanted the feeling of being a dreamer, to say that dreaming was important, but I also wanted to add this hardcore element with the content of the tunes."

The songwriter's not adding punk riffs to her distinctive accordion-driven gems. *Dreamer's Guide* bends in a fuller, more Euro-orchestral pop direction than her previous album, 2006's *The Wonder*

PREVIEW

SUN. SEPT 14 (8 PM)
WENDY MCNEILL
THE WONDER SHOW

Show, but it encompasses the rich vein of dark, glossy cabaret-folk she's been striking since 2004's *Such A Common Bird*. Instead, McNeill's reaching for an emotional quality to lend her musical tales. "There's a Margaret Fuller quote I was working with while I was writing and making this: 'Only the dreamer shall understand realities, though in truth his dreaming must not be out of proportion to his waking,'" she sighs. "You know, it's like, 'Be open-minded but not so open your brains fall out!'" McNeill emits a honey-sweetened chuckle.

THE WONDER SHOW WAS A TRANSITION album. McNeill, long one of those peripatetic Edmontonians, leaving and returning like a comet with an erratic orbit, had departed for a life in Sweden with her new love. The record's full of biography—the songs are a parade of strong female characters drawn from history or her own experience—and she accompanied them with her unique palette of attic instrument sounds and her expressive voice. There were guests on tracks, but *Wonder* was largely a one-woman affair, in which McNeill "tried on" several feminine personas.

"I think my operative phrase was 'wonder,'" She mugs a wide-eyed doe voice: "Where am I? Golly, what is all

this?" Everything was new; I was bombarded with new people and places. I was reading biographies, trying to understand places I was going to the history of some of those places."

Dreamer's is the product of a different practice. "It was a well-thought-out creation," McNeill offers. "The musicians and producer were really hands-on. It was a very natural, uninhibited and fun experience. We rehearsed the shit out of the songs, but we'd do them differently every time, recording in this barn in Sweden live to tape. The producer was this mad scientist, in the best of ways. He's totally into analogue, so they're 'natural' songs, but with a weird film sensibility and no shortage of plings and plongs. It wasn't about perfection—it the mood was there, that was the take."

The album resembles a collection of fables, magic realism in song. Animals and humans struggle against and in defense of their natures as they tango between longing for freedom and the constant labour and reward of loving another being, between self-deceit and reckoning. McNeill's deft language is enhanced by a musical landscape that layers of her vocals together, exquisitely aching and beautifully realized.

Dreamer's will have a second life in Edmonton: "Our show here has two and-a-half sets. CBC's recording, we're doing the whole album. We'll recreate it beginning to end, with a short break for a video show and some more songs." ▀

SHOPPING

Who's driving the bus?

Edmonton musicians celebrate the transit system

By N. Munro / eden@vancouverweekly.com

Consider the nature of music for a moment: there's almost always some sort of movement surrounding it, metaphorically or just plain physically. There's the touring musician, the musician who moves from town to town, but then there's also the movement of the audience—dancing, moshing, gentle nodding of the head—and the onstage movement of the performers—often very similar to what is going on off stage. And of course there's also the movement of the songs themselves, as one note proceeds to the next and words and music unfold to tell a story or convey a feeling or simply lead listeners further into the mystery of what it's all about.

Given all that, a musical component to a celebration of 100 years of Edmonton's public transportation system—titled **Moving Music**—seems wholly appropriate. And so Fri, Sep 12 and Sun, Sep 14 will see Sir Winston Churchill Square taken over by musicians and music fans of many stripes. Among those who will be taking the stage for the event is local songwriter Trevor Tchir, a man who has done his fair share of travelling over the years, having spent time living in Ottawa before moving back to Edmonton and setting out from here to play music across the countryside.

Tchir has undertaken a number of trips since moving back to the city—including a cross-Canada solo tour that saw him travelling by Greyhound bus, along with a second trip out East and another over to Europe—but he's also spent a good part of time putting together his fourth album, crossing the country in spirit on the recording.

"This is my first one recorded in Alberta," Tchir says about the upcoming album. "It's fun because I've gotten to include some new Albertan musician friends on the record and get to work with some people who I'd kind of hoped I'd get to work with when I moved back here—like Shannon Johnson does some violin on it and Lane Arndt does some guitar and banjo and bass."

PREVIEW

MOVING MUSIC

FRI, SEP 12 (7 PM)
WITH THE TREVOR TCHIR BAND, THE WHITSUN DAYS, SHOUT OUT OUT OUT

SUN, SEP 14 (12 PM)
WITH LE FUZZ, AYLA BROOK, MANRAYGUN, BEN
SIR WINSTON CHURCHILL SQ, FREE (ALL AGES)

Tchir also had former Edmontonian Bramwell Park in to do a little singing and banjo picking the day before Park left town on the way back to his own home in St Catharines, Ontario. But the player on the album with the biggest presence is Tchir's brother Stephen, who now makes his home in Montréal where he's studying music.

"Steve is on almost all of it, and he's really matured as a singer and a guitarist so it's really changed [the Trevor Tchir Band's sound]," Tchir remarks. "I mean, before this record I only had electric guitar on one song on anything ever, but there's a lot more electric guitar. He sings a lot of backup vocals, mandolin and guitar."

Tchir also made a trip to Ottawa for a weekend of recording organ and backup vocals with Peter Webb and Pierre Chrétien, both of whom worked with him on earlier recordings, nicely tying together this new Edmontonian record with his past work.

SO IT BEGINS

by bus, plane or car—behind the scenes as well when it comes to creating music. Tchir also suggests that music is a way of sound tracking experiences, and even encouraging memories.

"I found that on the Greyhound tour my favourite thing was to meet other musicians in the different Canadian cities and do CD exchanges or buy a local record, and that became the soundtrack," he explains. "The fun thing is collecting that music from other musicians on your travels and then bringing it back home and sharing it with friends that love music. That's what's really fun." ♥

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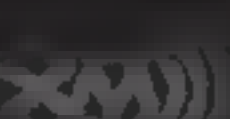
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Lai makes connections

BRYAN BIRTLES / bryan@vuwweekly.com

Joseph Lai is not your typical image of a composer. He is not the solitary tortured *artiste* holed up in some cramped apartment plucking out melodies for nobody. He is a collaborator, someone who enjoys working closely with other musicians who he is proud to call his friends, and someone who enjoys the work of composing so much that he is willing to spend long hours at his piano both by himself and with others so that it comes out perfect. Furthermore, he's not afraid to put the work into making his compositions come alive—Lai takes a DIY approach to booking his performances and to his publicity.

And sometimes it is because he works collaboratively that his pieces even exist. His newest piece, *Sonata for Flute and Piano Op 7*—which will enjoy its second performance ever this weekend—came about through a meeting with the flautist he will be performing with, Elizabeth Faulkner.

"I met Liz two or three years ago—the Da Camera singers performed a work of mine called *The Sound of the Trees*. *Sound of the Trees* is for mixed chorus, flute, oboe and piano and Liz had been hired to perform the flute part," he explains. "The flute part is quite difficult and Liz performed it brilliantly. I was so impressed with her artistry and her playing that I talked to her about doing a brand new



work specifically with her in mind."

FROM THERE, he set about actually creating the work, and as he did he and Faulkner collaborated in order to find the best way for Lai's piano and Faulkner's flute to interact.

"I certainly have set ideas in mind compositionally, but I'm a firm believer in the adage that you can always learn from your performers. For instance, there were certain things I did in the

PREVIEW

SONATA FOR FLUTE AND PIANO OP 7
 BY JOSEPH LAI
 PERFORMED BY ELIZABETH FAULKNER
 WITH JOSEPH LAI
 SEP 12

flute sonata where once in a while I would say, 'Well, Joe, it might be better this way,'" he says. "For [working collaboratively] I'm healthy and productive, because I get the ideal from the performer—it's always a learning process."

In addition to growing his circle of friends and colleagues, Lai would like to see appreciation of classical music grow in the city of Edmonton. There are so many types of music available to audiences these days, he explains, and classical music is exactly doing itself any favours by being as arcane as it has become.

"Classical music, I think it's still viable, but composers have to get their heads out of their asses. They can't write inaccessible music. I think there's a place for it, but if you want to connect with people, you have to find a middle ground," he says. "I don't think it's true to yourself, but the music language should be something not too difficult so that people can understand it."

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Bad Religion follows its own map

CAROLYN NIKODYM / carolyn@vancouverweekly.com

One of the best things about getting older is that you stop worrying about the opinions of others.

Bad Religion has a strong tradition of not caring—Epitaph Records, after all, was formed back in the '80s for the sole purpose of selling the band's records. At the time, no label wanted to purvey the gospel of the SoCal punks. Nonetheless, the band—made up of Greg Graffin, Brett Gurewitz, Jay Bentley, Greg Hetson, Brian Baker and Brooks Wackerman—did go through a bad patch during the late '90s, where not caring became more of a curse than a blessing. Brett Gurewitz (aka Mr Brett), one of the band's two songwriters, left, and Bad Religion seemed to run out of steam with each successive release.

We were sort of at the end of a fairly bad cycle," bassist Bentley explains. "We put out a couple of bad records on a major label. We were just doing exactly what we were talking about earlier—kind of flogging it and not feeling too good about what we were doing, and our drummer had quit and then our label didn't sign us back on and we thought, 'Well this is kind of it.'

"At that time," he adds, "Brett Gurewitz called and he said, 'You know what? You guys need to make a really good record' and we said, 'Well, that's



really easy to say,' and one thing led to another. The next thing you know, he's in the band writing, so everything's fine, and we just have a renewed intensity, so everything kind of worked out."

LONGTIME FANS At the 28-year-old band can probably agree with Bentley that Bad Religion's last three albums, back at Epitaph and with Mr Brett, have burst with purpose and intensity. Many called 2002's *The Process of Belief* a return to the band's punk rock roots.

There was some disappointment, however, when 2007's *New Maps of Hell* didn't turn out to be a double album, as Gurewitz said it would be during an interview for the DVD *Live*

at the Palladium. Although word on the Internet is that it was Bentley who nixed the idea, he is quick to explain how the decision really went down

PREVIEW

WED. SEP 17 (7 PM)
BAD RELIGION
WITH THE BRONX
EDMONTON EVENT CENTRE, \$29.50 (ALL AGES)

"I've read that, that I was the one that said no to that. I like that!" Bentley laughs. "So I'll take full credit for it, but no it wasn't quite that. I think what happened was we'd made *Live at the Palladium*, and in part of the interview section with all the guys in the band, Brett had said we were going to make a double album. And even that day that he said it, he said, 'I don't know why I said that.' And we all laughed about it, and we said, whatever, leave it in. Who cares?"

It wasn't that the band was averse to the idea of a double album, it was just the time required to write enough material, what with

its two key songwriters, Gurewitz and Graffin, busy with Epitaph and teaching, respectively.

New Maps of Hell was well received by fans and critics alike, the question of "still relevant?" answered strongly in the affirmative.

"We'll know well before anybody else. Our relevancy isn't based on what someone else thinks of us. It's really what we think of us." Bentley counters. "Being together for 28 years, trust me we've had points in our career where we were irrelevant to ourselves. And we know it, and we said, 'This is just shit. What we're doing right now is absolute shit.' There's no reason you can't make it out of that and say, 'What do we have to do? Well, we have to make a good record.' Well, that's really easy to say, and quite difficult to do, but it's something to strive for." ▽

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REVIEWS

NEW SOUNDS

Metallica, *Death Magnetic* (Warner) The beating of a heart—a least a couple of decades already—opens up Metallica's *Death Magnetic*, the album that optimists would love to credit with powers of resurrection when it comes to the old guard of the music industry.

Metallica returns to its former self—that's quite simply an impossible task, considering that the band's members are older than they were during the top of the thrash heap during the 1980s. The band was off doing his own thing in other groups long before he hooked up with Metallica.

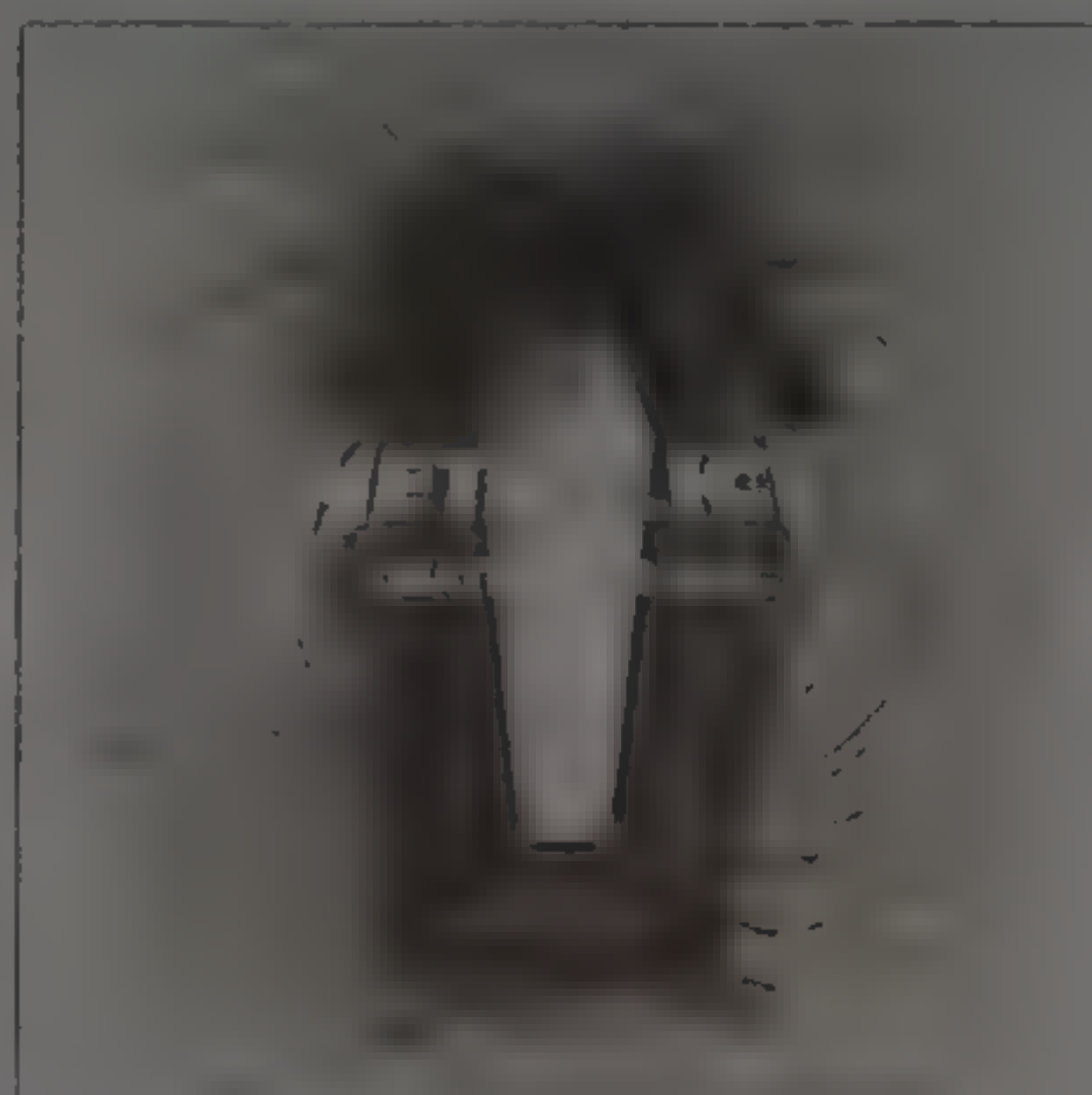
That's not necessarily a bad thing though. There's something disconcerting about a bunch of guys in their 40s trying to recapture their youth, and, thankfully, that's not what happens on *Death Magnetic*, even if the aggression found here does recall the band's earlier days.

Once the band gets past that initial beating heart, the music steps up, occasionally stumbling, but more often than not writhing like a beast that's been woken from a long slumber.

The opener, "That Was Just Your Life," is a good indication of what's happening on this album, with guitars starting and stopping, slowing and then rushing ahead at full charge, Hetfield's voice pulled back in the mix

rather than being thrust up front as it was during the more radio-friendly production of the Rock years. That's the way it should be, too; this is brutal music, meant to be uncomfortable and angry, and Hetfield's growl is more of a rumble, like a low rumble, than a deafening instrument—part of the music's thunder rather than the bringer of the all-too-important sing-a-long chorus.

Hetfield's lyrics are still a bit clunky when you read them on the page, but they've always been more about the

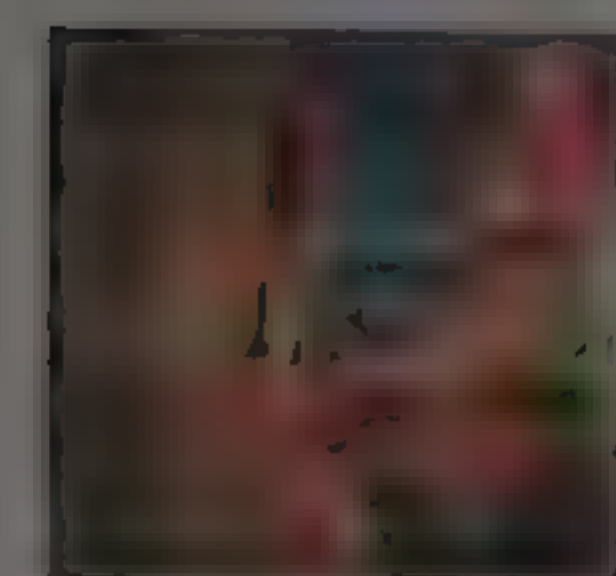


was shut out in the guitar solo department, but that's not the case on *Death Magnetic*, where he lays waste to song after song with furious and elastic flurries of notes, conjuring up melodies out of the pounding rhythms.

While there's some repetition in the characteristics of the riffing, the band keeps the sound varied and interesting throughout the record, covering slower, ballad-like—or at least as ballad-like as Metallica should ever get—material on "The Day That Never Comes," and, well, just plain killer riffing on "The Judas Kiss."

The effort on this album is clear, and Metallica, if not quite back in top form, is at least putting some serious effort into working out problems in its music instead of on the movie screen with a sleazy therapist in tow. —EDEN MUNRO / eden@vuweekly.com

The Awkward Stage, *Slimming Mirrors, Flattering Lights* (Mini Records) It's not hard to understand why



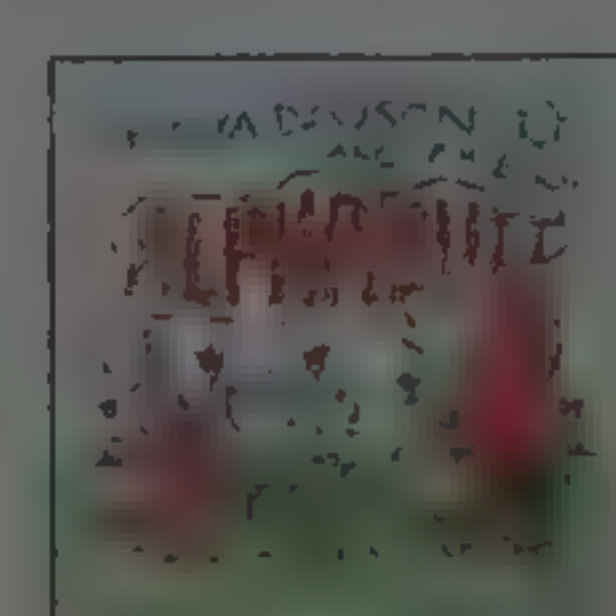
Nelken, the driving force behind Vancouver's *Awkward Stage*, has a bit of history with Pornographer's Newman. Like Newman, Nelken is a pop polymath, equally comfortable in whatever matter what kind of catchy, melodic skin he pulls on. *Slimming Mirrors* sees him doing anthemic pop-rock ("Animal Eyes"), delicate cabaret pop ("True Love on Three With Feeling") and even sparse little delicacies ("The Sun Down on Girlsville"). Nelken's other great strength is his ability to draw out the emotions of life's regrets, big and little, serving as the thematic thread that ties his pop gallivanting together. —DAVID BERRY / david@vuweekly.com

Damien Jurado, *Caught in the Trees* (Secretly Canadian) *Caught in the Trees* is a very apt name for



Damien Jurado's latest, his third release for Secretly Canadian, one of the more reliable labels for folk and pop. On the one hand, it implies striving for something higher while getting mired in something more grounded, a theme that runs through many of Jurado's slow, easy acoustic songs—"Paper Kite," being a good example as well as a haunting, delicate song. On the other, it could also be read as being lost in the forest, which also readily applies to Jurado, while his music is certainly pleasant enough, Jurado rarely does anything to separate himself from any other number of quiet, acoustically inclined singer/songwriters. —DAVID BERRY / david@vuweekly.com

Kimya Dawson and Friends, *Alphabutt* (K Records) Holy crap! For the first time ever, I'd really, really



like to hang out with some kids. I've always been of the mind that kids are six-foot-nosed monsters used to getting what they want and screaming when they don't, and they are also very poor conversationalists. Oh, and I should also mention that most children I've met can't even read, which is really kind of lame. But on her new sorta-children's record *Alphabutt*, Kimya Dawson makes them seem like awesome little humour machines. The whole disc is a giant amazing fart joke, and the cover even includes a picture of a rabbit, a cat and a dog farting out the alphabet. Every song is pretty much the most hilarious thing I've ever heard, so you can imagine that a four-year-old who is obsessed with farts—and I think most are—will just plotz when they hear this. When this album came to the office, the entire editorial staff gathered 'round to hear about how G is for gorilla fart, while H is for huge gorilla fart. —BRYAN BIRTLES / bryan@vuweekly.com

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Dave Marsh, *The True Love Rules* (New Scotland) I really love when you present ideas that you've thought of, with melodies that intrigue you, in ways that resonate with you so much that their execution surprises—even your own thoughts. When you hear stuff like that, it's like that idea you had when you took mushrooms that was the most brilliant thing in the world, but it's not like you wrote it down, did you? That's what Dave Marsh does on his debut solo record. After spending two decades in Halifax's music scene, Marsh has reached back into his life and distilled the essence of the "I'm young, I'm bored, I'm a little insecure, let's fall in love" feeling that permeated my adolescence, and continues to reach its cruel fingers into my early adulthood. Thanks Dave, but fuck your feelings. —BRYAN BIRTLES / bryan@vuweekly.com

...er, *Sassy, Magic* (asthmatic Kitty Records) Not to stretch the sex issue metaphor into the music reviews or anything, but *Sassy, Magic* is a musical play by play to your late-night (or mid-morning) escapades.

Sassy, Magic starts with some mid-tempo thumping, before moving into the all-out piston-driving assault of "Magic." Staving off the very real possibility of premature ejaculation, "Juicy" slows it down so you can catch your breath and regain your form, before "Sassy" introduces some syncopation so that you can drive your partner wild with your irregular rhythmic pacing, and differentiated strokes. After that, "Sweat" provides you with a soundtrack for some slow stroking to finish it all up right. A moment of jealousy creeps into the magical moment in the form of the sixth song "Salt," before the warm afterglow of "Heat" envelopes your body in party time horn lines to help you roll over and snooze. Or hit repeat on your CD player and get it on again. —BRYAN BIRTLES / bryan@vuweekly.com

Young Rival, *Young Rival* (Independent) For a band from Hamilton, it's amazing how British Young Rival sounds—it's like an amalgam of a lot of *British Invasion* bands from the last 50 years or so. Alternating between the sounds of shoegaze, britpop, the rollicking cacophony of bands like the Libertines and with a jangly hint of the Beatles deep within, the band is indebted to the island that has invaded our shores one time for real, and all those other times with its music. It works to a great degree—but it's just kind of the same old same old, y'knowwhatimsayin? It'd be great for some ambient music when you want to relax, and I'm sure their live show is an interesting place to take a date, but I'm underwhelmed. —BRYAN BIRTLES / bryan@vuweekly.com

MUSIC | OLD SOUNDS

EDEN MURPHY
eden@vuweekly.com

Izzy Stradlin & the Ju Ju Hounds (Geffen) Originally released: 1992 I just finished reading a book in Continuum's 33 1/3 series: Eric Weisbard's examination of the two volumes of Guns N' Roses' *Use Your Illusion* albums. It's an interesting take, as he devours past interviews with the band members and delves into the impact of the records, recalling the music by memory rather than actually listening to them. (He does get around to that in the end, and summarizes his thoughts on each song nicely.)

Something that jumps out in the book, though, is Weisbard's dislike of the songs written by Izzy Stradlin, the group's original guitar player and the first of the band to walk away of his own choice, right before the *Illusion* records exploded GNR up to the upper echelons of popularity, and prior to the band's impressive fall from grace afterwards.

Weisbard is of the opinion that Stradlin's GNR songs were generally the least interesting to be brought to the table—more classic rock clichés than innovative rock 'n' roll. So, with that thought fresh in my mind, I dug out Stradlin's first post-GNR album, 1992's *Izzy Stradlin & the Ju Ju Hounds*, and gave it a listen.

The record opens with a guitar riff that climbs upwards before widening out into a steady rhythm, boosted by some

deep-in-the-mix acoustic strumming and embellished by the slide guitar of Georgia Satellites guitarist Rick Richards.

The song is "Somebody Knockin'," and it plays like Stradlin was letting out all of his pent up frustration at the juggernaut business venture that GNR had become by that point. There's relief in the looseness of the music—it sounds very much like a gang of like-minded musicians banging out a few tunes down at the pub on Friday night, getting their ya-yas out with their best covers of the Rolling Stones.

While the Stones influence is heavy throughout the record—Stones' cohorts Ian McLagan and Nicky Hopkins add keys to the mix, while Stones' guitarist Ronnie Wood even makes a guest appearance on a cover of his own "Take a

Look at the Guy"—there are also detours into punk and reggae (the cover of Toots & the Maytals' "Pressure Drop") and acoustic gospel ("Come On Now Inside"), and at 40 minutes, the record doesn't overstay its welcome.

Overall, it's a relaxed affair, carrying on with no regard for the stadium-rock of Stradlin's other band, and the man's songs are served well by the ragged playing of Richards, which avoids the grandiose stylings that Slash added to his songs in GNR.

Stradlin disbanded the Ju Ju Hounds while working on a second album, going on to release records with no fanfare or touring, but this stands as his strongest record. ▽



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DEAN RECORDS
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Through the Levon Helms filter
With some Frank Zappa

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LOST HIGHWAY
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SUGAR HEBERTY
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NOV 7
VELVET UNDERGROUND
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 PLUS AZEDA BOOTH



Head for the hills

Surefire Machine looks to the slopes ahead

CAROLYN NIKODYM / carolyn@vuwweekly.com

For Toronto-based **Surefire Machine**, there is only one kind of music. There are only pummeling drums, furious guitars and spitting vocals. There is only rock 'n' roll.

"There's always the raw rock 'n' roll that comes back. That's where I feel we are at—a big rock 'n' roll resurgence, with bands like Priestess, and stuff like that," guitarist Zeke says. "I love it. I like to check my problems at the door when I go to a rock show, you know. I don't go to listen to somebody whine. I like to hear the songs about driving cars and women, and drinking and having a good time. That's what we do."

It probably comes as no surprise, then, that it was watching old footage of Jimi Hendrix that caught a young Zeke's attention. But it wasn't until moving to Golden, BC in 2000 and starting a band, with the guys who eventually went on to form Disaster Man, that he realized he might actually have a future in music.

Together with vocalist and guitarist Rail Road Wilson, the pair formed Tar-Bender, doing the ski-town circuit before heading out to Toronto to find a rhythm section and the big times.

"That was the decision, you know?" Zeke says. "If we're going to do this, let's do it properly. Let's not just be stuck here—not necessarily stuck, because we love Golden and stuff. It's just, where are we going to go if we're pursuing music? What are we going to do out of Golden really effectively?"

After spending most of his life in the Rockies, where he was born, Zeke moved to Banff—Toronto was a bit of shocker.

PREVIEW
 THU, SEP 18 (8 PM)
SUREFIRE MACHINE
 THEATRE

"It was definitely different, but it was an amazing place because there's so much to do and the food's great," he explains. "But I lived outside of Toronto for most of my time there. I was actually living in a barn, just north of Toronto in Caledon, that's where we were living. So a good redneck like me, I fit in. The city was definitely an eye-opener, but the playing there has been great."

ZEKE AND WILSON joined forces with bassist Bones Bowman and drummer Jonny Fantastic, both formerly of Banned from Caledon, and Surefire Machine revved to life. Most recently, the band has been blasting down the country's highways with a stack of new CDs—a self-titled debut—holding down the gas pedal.

They need something to help them drive, after all. When the band returns to Toronto in the fall, it will have travelled from coast to coast twice in four or five months. And Zeke wants to make sure he's ready to do some winter touring in the Rockies and Kootenays.

"I love doing the ski-hill tours," Zeke says. "It would be good to get back out here. I love ski towns, man. Everywhere you go, you know somebody," he says. "I gotta get some skiing in too, man. It's been two years off, just two years that I've dedicated just full time to this."

There is only rock 'n' roll. ♡

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VUE WEEKLY

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ARIES (MAR 21 - APR 19)

Some people would like the world better if it didn't have oddballs, freaks, black sheep, misfits and crackpots. Personally, I'm very much in favour of these types, and celebrate the entertaining diversity they add to the world. I hope you share my attitude, Aries, because you're going to have to be in intimate relationship with your own inner weirdo in the coming week. If you're prejudiced against people who don't act normal, you'll have trouble dealing with the unusual urges and needs that will be welling up in you. But if you've developed an appreciation for anomalous behaviour, you'll be able to love yourself just right.

TAURUS (APR 20 - MAY 20)

After studying the astrological omens, I had a psychic vision of you jumping up and down, screaming with joy as if you'd won the lottery. That doesn't necessarily mean you will actually win the lottery, though. My visions are usually symbolic, not literal. So what does it mean? It could prophesy the imminent arrival of a good surprise. It may signify that your physical vitality will be exceptional, or maybe you will be visited by an exhilarating revelation about the future. To get yourself in the proper spirit, why not jump up and down and scream for joy right now? Then keep doing it at least twice a day until the breakthrough actually occurs.

GEMINI (MAY 21 - JUN 20)

After my psychic reading in Santa Rosa, I

waited in the parking lot for a friend to pick me up. To entertain myself, I watched a robin as it pecked at a small patch of grass nearby. I applauded when it snagged a fat worm for its meal. Minutes later, I cheered and whistled as it found a second worm. When the bird subsequently plucked up yet another reddish-brown wriggler, I yelled, "Bravo! Bravo!" Still it continued to hunt. My mood turned. "Aren't you getting greedy?" I said to the robin. It rummaged around fruitlessly for a while, no longer in tune (or so I imagined) with the grace of the cosmos. The moral of the story, in accordance with your current astrological omens: be alert for the unexpected abundance packed into a seemingly modest space or situation, but don't try to keep milking that bounty beyond what you need.

CANCER (JUN 21 - JUL 22)

There's more help available to you right now than you realize. You may have to cure yourself of an illusion in order to connect with it, however. What's the illusion? I suspect it's a misguided belief that you never have enough help! Here's another mini-shocker, Cancerian: you've been making a certain process more difficult than it has to be. If and when you cure yourself of an illusion, everything could very well snap into place and the process will unfold with relative ease. What's the illusion? I suspect it's your (unconscious?) belief that success is more valuable if it's hard and complicated.

LEO (JUL 23 - AUG 22)

It's a perfect moment for you to try the kind of money mojo that worked for one of my readers, Tamara L of Las Vegas. Here's her testimony: "I never believed in any of this mystic mumbo-jumbo before. But I was

desperate. I was paying the price after indulging in the sick pleasure of telling my boss to go to hell. I couldn't pay my bills. What did I have to lose? I took Rob Brezsn's advice and did a financial ritual. I wrote 'I hereby purify my money karma' on a dollar bill, then burned it in the flame of a green candle while wearing a hat made out of the *Wall Street Journal* and chanting the magic spell 'Money is my servant, not my god.' Within days, I won big at the casino."

VIRGO (AUG 23 - SEP 22)

Surprise! You're not as fragile as you imagine. Now and then—like the phase you're going through this September, for instance—your health thrives if you push and stretch and test yourself harder than usual. So for the time being, Virgo, I urge you to proceed on the assumption that the most likely way to feel your best is to try things you've previously considered to be beyond your capacity.

LIBRA (SEP 23 - OCT 22)

On his Bad News Hughes blog, Patrick Hughes warned his readers never to use a mini-vacuum cleaner to suck up the contents of an ashtray. Speaking from experience, he said the rapid intake of air could reignite waning embers and create a fiery mess. I suggest you make that your metaphor of the week, Libra. It's a good time to clean the hell out of everything in your life and throw away all the stuff that's dead to you. But make sure that whatever you dispose of doesn't contain some smoldering remains that could blow up in your face. (PS I'm not predicting things will blow up, but rather advising you what to do so that they don't blow up.)

SCORPIO (OCT 23 - NOV 21)

It's Let It Go Week, Scorpio—also known as Just Drop It Week. This is a fertile moment in your astrological cycle, a time when you'll be rewarded with a creative influx if you surrender your tight grip, give up your obsessive hold, and stop clinging to your hardened expectations. So I urge you to summon your most brazen vigour and get yourself as completely unstuck as you dare. And please keep in mind that this should be relaxing fun, not a worrisome ordeal.

SAGITTARIUS (NOV 22 - DEC 21)

Once a year I hike into the hills above San Anselmo, CA and perform a concert for the trees, birds, insects and sun. If clouds happen to show up that day, I include them as part of my audience. The show typically consists of 80-minutes' worth of a cappella songs and ecstatic poems, along with my "Dionysian sermons" and "primordial gossip." None of my listeners ever express anything resembling applause, but that's fine. For me, it's an exercise in giving without strings attached. I provide the gift simply because it makes me feel good to be generous, not because I have expectations about how the gift will be used. I recommend that you find an equivalent approach to bestowing blessings in the coming week.

CAPRICORN (DEC 22 - JAN 19)

Writing in the magazine *sub-TERRAIN*, John More makes the following declaration: "Captains of industry, great generals, artists of genius, even politicians, are often just people who have discovered that alcohol can enable them to make economic, tactical, creative, or political

decisions whose implications would paralyze a sober individual." Your assignment, Capricorn, is to find an alcohol-free way to make such a decision. It's time for you to summon visionary courage from your soul, not from a bottle, as you catalyze complex blessings that will ripple through your future for a long time.

AQUARIUS (JAN 20 - FEB 18)

To get a read on how democracy and human rights are faring on the planet, check out the research of an organization called Freedom House (freedomhouse.org). In its most-recent annual report, it declared that 90 countries are free. They represent 47 per cent of the world's population. Fifty-eight countries, accounting for another 30 per cent of the human swarm, are "partly free." Then there are the "not free" nations: 45 of them, with 23 per cent of the Earth's inhabitants. (Half of the "not free" people are in China.) It so happens that your personal degree of freedom, Aquarius, almost matches the world's. You're 46 per cent completely free, 35 per cent partly free, and 19 per cent not free. The good news is that the coming weeks will be an excellent time to reduce that 19 per cent.

PISCES (FEB 19 - MAR 20)

Your funny bone isn't a bone at all; it's actually your ulnar nerve. A firefly is a beetle, not a fly. A lead pencil has graphite in it, but no lead. A cucumber is technically a fruit, not a vegetable. Is there anything in your life that might be mislabeled like these things? Anything that's different from what it's alleged to be? Now is an excellent time to penetrate to the truth below the prevailing assumptions. ▼

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DEAR ANDREA:
I suspect there is no solution to this problem but it can't hurt to ask.

I recently met a wonderful woman and, while we have only been together a few weeks, we can at least envision being together the rest of our lives. The one fly in the ointment is that she is very tight and I am pretty big and we have not been able to have sex that is pleasurable for her. We have managed it a couple of times but it just hurt her and if that is the case I don't want to go there again. We are mature and experienced and know about lubricants, but this is just not working. Oh, there are toys and oral and we enjoy them but, damn, we want to have sex.

LOVE, BAD FIT

DEAR FIT:

"I suspect there is no solution to this problem?" Way to get me interested in answering your question there, dude.

There are size-discordant couples who are just never, ever going to fit, but they are necessarily kind of freaky, and unless both halves reside on extreme opposite sides of your basic-human-variation bell-curve, it's just not that likely to happen.

You'll need to figure out what exactly is happening here (we know what's not happening) before you can go about crafting a solution. Is she really too tight, or too short front-to-back, or capacious enough but not managing to seize control of her own semi-voluntary muscles?

If she's too tight or too clamped down, or if you are actually that great rarity among men, the Guy Who Is Too Big (that is one exclusive club), she may be able to accommodate you with a little work. Using fingers, her own or

yours, or even geeking out and acquiring a set of dilators or graduated dil-dos, may produce results (the process can be variously entertaining, tedious, or traumatic, depending).

If she is too short, well, there's a finite amount of space to work with but adjustment of angle can move things around in there to a surprising degree (make sure you're sliding under her cervix, not into it). And be sure her legs are as far apart as comfortably manageable—it's amazing how much the internal topography can be altered with some external manipulation.

And finally, I need to point out that you are already having sex! I totally get that you want to have intercourse, and I would like you to have some too, but all that stuff you're doing already? Sex. Do some fingers, some oral, some shallow intromission and some extreme frottage (a lot of lube, a lot of careful positioning, and a lot of wet sliding). Have orgasms. Follow with cuddling. Do you really not feel (and look, and smell) like people who just had sex?

LOVE, ANDREA

DEAR ANDREA:

I've tried three different vibrators and without exception they left my labia and clitoral hood numb and swollen for a day afterwards. In fact, if I even rub my clit with my fingers (my preferred method for orgasm) too vigorously or too imprecisely—just a few millimeters off—or if my fingers aren't wet enough, the same thing happens. And partners can't suck on or even lick my clitoral hood for too long, to say nothing of rubbing me with their fingers. Is this a serious medical issue or just another prank of the human physiology? Also, I hated coming with the vibrators: it felt like my body was just going ahead without me, and left me irritable and unsatisfied. Am I the only woman in the world who doesn't like vibrators? Have I just not found the right one yet? (Experimentation in that regard has proven depressingly expensive.)

LOVE, DUCKY GIRL

DEAR GIRL:

You're just a sensitive girl, and yes, the vic-

tim of a physiological prank (nicely put!). I suggest using barriers between yourself and any stimulation-producing member, human or otherwise. Since these are not safe-sex barriers as such, they can be sexier than your standard latex—silk underwear, for instance. You already know the other measures you have to take—if it hurts when done too this or too that, don't do it that way, and don't be shy about instructing others to take similar precautions. Also, have you tried a cool compress afterwards?

As for the vibrators, there's one that might work, this thing that's supposed to simulate oral sex and has a whole bunch of intensity settings (not the fake-tongue thingies, which are kind of creepy, but the high-end British "smart" vibe called a SaSi), but it's crazy expensive and nobody will send me one to review. You could try one of the ones you've already got, but with a towel (or lots of silk underwear) between you and it and see how that goes, or you could accept, with relief, the fact that you really don't like vibrators anyway. And no, you're not alone.

LOVE, ANDREA

CLIMATE MEETING

On Fri, Sept. 26, 6:15-8:45pm, Albertans will gather at the UofA to talk about how we in the province are dealing with climate change, and how we should be dealing with it. The event will be structured as a World Cafe, where people move between conversations in small groups. Space is limited to 225 people. If you want to take part email climateconversation@gmail.com by Sept. 15, tell us your age, gender, work, community background, to help us maximize diversity at the event, and where you heard about the event.

VOLUNTEER

Volunteer website for youth 14-24 years old.

www.youthvolunteer.ca

VOLUNTEERS WANTED for Kaleido Family Arts Festival on 118 Avenue. A family-friendly celebration of the arts, community and creativity Sept. 26-28. Be a part of the action, visit www.artsontheave.org

Old Strathcona Youth Society: Looking for volunteers (21+) interested in working with high-risk youth, drop-in setting. Naomi 496-5947, e-m: osyc@telus.net

Bring laughter, smiles and simple delights to child and back into your life! **Be a Big Brother or Big Sister Today!** Call 424-8181. Remember you don't have to change your life to change theirs!

Special needs "Learn to Bike" courses at Gold Bar Park are looking for volunteer experienced cyclists to help with this course. Thu evenings **until Oct. 16**. John at jbcollier@shaw.ca

Participants and volunteers needed for the **2008 Annual Terry Fox Run** on Sun, Sept. 14, 8:30 (registration), 10am (run) at Hawrelak Park. Run/walk/roll 2, 5, or 10 km, www.terryfoxrun.org, 988-5386/5786 for info

Plant a garden row for Meals on Wheels. Looking for help with fresh produce during the summer. Drop off produce 11111-103 Ave, 8am-3pm weekdays; www.mealsonwheelsedmonton.org

The Edmonton Guerrilla Gardeners Want You! Looking for help in the mass planting of sapling trees along Baseline Road between Edmonton and Sherwood Park. Info at: <http://edmontongg.blogspot.com>; www.facebook.com/group.php?gid=10775038726

Treat Unlimited's Yellow Fish Road Program: Looking for volunteers interested in the environment and aquatic ecosystems. Volunteers paint yellow fish on storm drains in Edmonton neighborhoods. E: krol-hanser@tucanada.org

The CRC is seeking energetic, caring, committed volunteers to become Prevention Educators for its Respected: Violence and Abuse Prevention Program. Canadian Red Cross/Respected Training Program begins fall 2008. www.redcross.ca/crcar, Education Coordinator: 780.702.4159 / E: edmonton.respected@redcross.ca

Red Cross's Humanitarian Issues Program: need volunteers to help promote humanitarian issues to the Edmonton Community. We are hoping to expand our youth team (12-24 yrs old). Contact Laura Keegan at laura.keegan@redcross.ca

Brain Neurobiology Research Program at U of A Hospital is seeking healthy and depressed subjects (not currently taking antidepressants) for various studies. Reimbursement for expenses provided. Call 780-407-3221 (depressed only), 407-3906 (healthy or depressed), or 780-407-3775 (female healthy or depressed, including pregnant and just delivered) for more information

Dr.'s Appointment Buddy—Accompany new refugee immigrants to their medical appointments to give support and assist with paperwork. Thu, 10:30am-2:30pm. Transportation not required. Leslie 780-432-1137, ext 357

Instructor Support Aide—Assist Health Care Aide Training instructors in a program for immigrant women to present course materials, and students. 4hrs/wk, 8am-noon, or 1-4pm, Mon-Fri. Northeast

location. Leslie 780-432-1137, ext 357

Elder Abuse Victim Advocate—Assist, provide telephone support. Mature volunteers, 35+, with calm manner, and excellent communication skills wanted. Volunteers receive intensive training and support. Commitment: Two 2 hr shifts/month, plus attendance at monthly staff meeting. Daytime Mon, Tue, or Thu 8am-5pm. Leslie 780-432-1137, ext 357

Volunteer for your local Red Cross. Help us make our mission of assisting the most vulnerable in our community and around the world possible. Volunteer for Red Cross. To volunteer call 780.423.2680 / E: wz-edm-dm@redcross.ca

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SERVICES

SACE—Public Education Program: Sexual Assault Centre of Edmonton (www.sace.ab.ca) provides crisis intervention, information, counseling, public education services. For a customized presentation T: 423-4102/F: 421-8734/E: info@sace.ab.ca; www.sace.ab.ca/24 Hour Crisis Line: 423-4121

Canadian Mental Health Association, www.cmha-edmonton.ab.ca Education Program is pleased to offer workshops to give you the skills to intervene with people who may be at risk for suicide. **Follow the links to ASIST** or call 414-6300

Have you been affected by another person's sexual behaviour? S-Anon is a 12-Step fellowship for family members and friends of sex addicts. Ph 780-988-4411 for meeting locations and info, or visit www.sanon.org

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Want to stop smoking? Nicotine Anonymous meetings: 7pm, every Wed, Ebenezer United Church Hall, 106 Ave, 163 St. Contact Gwynn 780-443-3020



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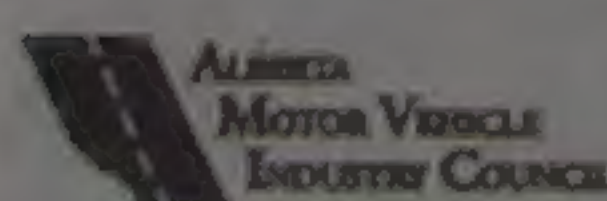
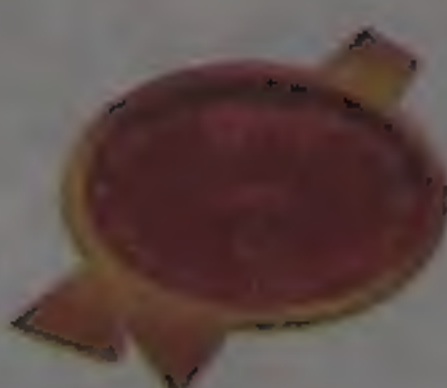
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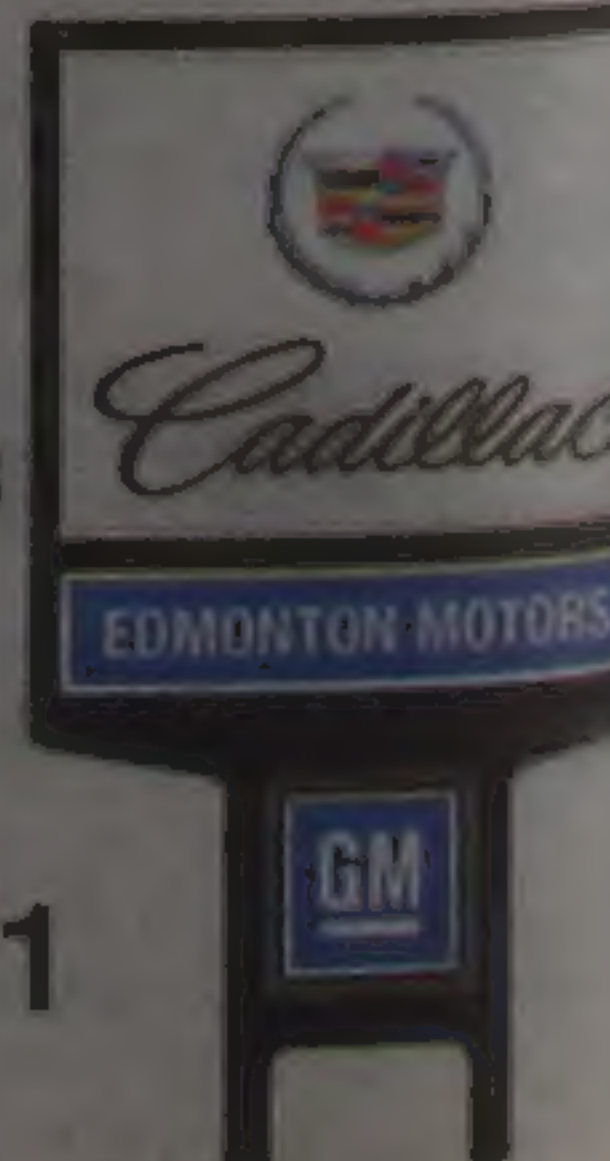
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